April 12, 2017

Special List 266

Illustrated Books

Items marked with an asterisk (*)
will be shipped from Lisbon.

SATISFACTION GUARANTEED:
All items are understood to be on approval,
and may be returned within a reasonable time
for any reason whatsoever.

VISITORS BY APPOINTMENT

FIRST EDITION of a popular work that appeared again in 1881, 1883, 1884, 1892, and 1894. It includes sections on voyages of exploration; Lt. Herndon’s voyage down the Amazon; from Manaos eastward; and the virgin forest. The illustrations show daily life among the Indians, flora and fauna, and landscapes.

According to OCLC, the author was William Henry Davenport Adams (1828-1891), a prolific author who published nearly 140 works, including volumes on birds, lighthouses, military, the Arctic, England’s naval power, and Shakespeare.

*2. AESOP. *Fabulas de las vida del sabio y clarisimo fabulador Isopo, con las fabulas, y sentencias de diversos, y graves autores: ahora de nuevo corregido, y enmendado, con las anotaciones*. Segovia: en la Imprenta de Espinosa, y en Madrid en la del mismo calle del Cármen, 1818. 8°, Mid-twentieth-century mottled calf, spine gilt with red morocco lettering piece, gilt letter, covers with gilt dentelles, marbled endleaves, top edge rouged. Fifty rather primitive woodcuts in text. In very good to fine condition. vii, 307 pp.   $300.00

Pages [iii]-vii contain a prologue that tells a brief history of Aesops “Fables” including the translations. Pages [1]-64 are a work of (presumably) historical fiction on the life of Aesop: “Empieza la vida del sabio fabulador Isopo, con otras muchas adiciones”. It is told in a light-hearted and humorous tone. Small woodcuts in this
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section include an illustration of a fable Aesop supposedly told the King “Cresus,” in which a herd of sheep are drinking water beneath a tree where a shepherd is seated in the branches (p. 47). Another woodcut shows Aesop in a garden surrounded by birds, rabbit, a dog, and other animals: Aesop “entendiese os caracteres de las aves, y las señales de todas las animalias, y que dende adelante fuese inventor, y recitador de muchas, y diversas Fabulas” (p. 5).

Aesop's fables are on pp. 65-222, the fables of Aviano (Avianus) on pp. 223-257, and the “Fabulas coletas de Alonso de Pogio y de otros” on pp. 258-307. The fables of Aesop and Avianus have woodcuts for many of the fables; those for Alonso have none.

* This edition not in Palau; cf. 81922n.

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**Survey of the Azores, with Suggestions for Commercial Improvements**

3. **ALBUQUERQUE, Luis da Silva Mouzinho de, and Ignacio Pitta de Castro Menezes.** *Observações sobre a Ilha de S. Miguel recolhidas pela comissão enviada á mesma ilha em Agosto de 1825, e regressada em Outubro do mesmo anno.* Lisbon: Na Impressão Regia, 1826. Large 4° (27 x 20.5 cm.), twentieth-century tan sheep (third quarter? very slight wear), smooth spine gilt, covers with double-ruled borders in blind, front cover with authors, title, and date in gilt, machine-marbled endleaves, top edges rouged, other edges uncut. Woodcut Portuguese royal arms on title page. Internally fresh, clean, and crisp. Overall in very good to fine condition. 43 pp., three large lithographic folding maps. $800.00

First Edition. There exists a facsimile edition of 1989 published by the Câmara Municipal de Povoação, which appears to be rarer than the original. *Observações* includes a history of São Miguel since its discovery by the Portuguese in 1427, a survey of its secular and ecclesiastical divisions, and statistics on military, agriculture, education, trade, and property ownership. The list of necessary improvements (pp. 34-36) includes a larger bay and better roads. Valle das Furnas and its waters are considered on pp. 37-43.

The large folding lithographs include a military and hydrographic map of the Island of São Miguel (38.6 x 61 cm.); a plan of the Valle das Furnas on the same island (36 x 47.5 cm.); and a plan of the hot springs in the Valle das Furnas (36.7 x 45.8 cm.). The first was prepared by Lieutenant Colonel José Carlos de Figueiredo in 1824, while the two plans were prepared by the authors in 1825.

Mousinho de Albuquerque (1792-1846), became a colonel in the army engineering corps, Provador da Casa da Moeda (where he lectured on physics and chemistry), Governor of Madeira, Inspector of Public Works, deputy in various legislatures, and minister in several constitutional governments. An activeponent of the liberal cause, he died at Torres Vedras of a bullet wound in the Lutas da Patuleia. A member of the Academia Real das Ciencias de Lisboa, his textbook *Curso elementar de fisica e quimica* (5 volumes, Lisbon 1824) is said to be the first such complete work in Portuguese, while *Ideas sobre o estabecimento da instruçao publica* (Paris 1823) was a comprehensive plan for university reform.

Sainte-Geneviève, Universitätsbibliothek Kassel; 458858015 (Bibliothèque nationale de France); 504308498 (British Library). Porbase locates seven copies: two in the Biblioteca Nacional de Portugal, three in the Instituto de Investigação Científica e Tropical, and one each in the Biblioteca João Paulo II-Universidade Católica Portuguesa, and the Biblioteca Central da Marinha. Copac repeats British Library only.


First and only edition. Manuel Alegre, born in Agueda in 1936, in addition to his distinguished literary career, above all as a poet, has been for a number of years a Socialist deputy and later Vice-President of the Assembleia da República. He subsequently ran for President of Portugal in 2006, coming in second place to Aníbal Cavaco Silva; Mário Soares ran a distant third; his candidacy in the forthcoming Portuguese presidential elections is assumed. See Álvaro Manuel Machado in Dicionário de literatura portuguesa, p. 19; Clara Rocha in Biblos, I, 121-2; and Dicionário cronológico de autores portugueses, VI, 359-62.

Rare Collection of 39 Portuguese Almanacs, Published 1836-1871:
A Fascinating Study in Nineteenth-Century Branding

5. [ALMANACS]. Set of 39 Portuguese almanacs, published at Porto or Coimbra from 1836 to 1871, for the years 1837-1872; details below. 39 works in 1 volume. Coimbra and Porto: Various printers, 1836-1871. 8° (18.5 x 12.5 cm.; the smallest item bound in is 15 x 9.5 cm.), nineteenth-century quarter red sheep over marbled boards (corners, joints worn), smooth spine with gilt bands, “Repertorios,” and dates. Most have a woodcut on the title page, usually an old man or an astronomer, occasionally a wood-engraved scene. Some woodcuts in text, e.g., phases of the moon. Some browning at edges of larger pieces, scattered small inkstains. In good condition overall. On some volumes, an early hand has written the year in ink manuscript. 39 works in 1 volume. $1,950.00

This series of 39 almanacs includes two almanacs (not duplicates, but different almanacs) for the years 1840, 1847, 1853, and 1860, and no less than three for 1841. There are no almanacs for 1839, 1846, or 1867. More and more almanacs came on the scene, each claiming to be the only true successor of the earliest one (Borda d’Agua). The title-page illustrations were used to distinguish the various authors for example, by giving the figure on the title page a particular type of hat and making him face left or right.
The prologues to the reader became more and more aggressive in their claims to be the original rather than an imitation.

The contents of the almanacs are a cross between astronomy and astrology: many include small symbols of the zodiac in the calendar, and the overview of the year (juízo do anno) usually begins by stating what planet is dominant when the year begins, and what effect that will have on the weather. Some of the almanacs include bonus material such as a poem on teaching one’s maid to serve tea., or recipes for killing moths and porcelain glue.

One of the thirty-nine (nº 7) is clearly a satire of serious almanacs.

Of these almanacs, we have found only two in OCLC (nos. 30, 34), and four in Porbase (nos. 2, 20, 25, 38). Porbase also lists runs with unspecified numbers for nos. 1, 5, 11, 12, 14, 15, and 17.

The items in the collection are as follow.

I. SOUSA, Antonio de. Lunario e prognostico diario que contem as prognosticações dos tempos, e as horas particulares de semear, com as fazes da Lua, e mais Planetas, calculadas para o Meridiano do Porto, e geralmente para todo o Reino, neste anno de 1837-. Primeiro depois do bissextio. Obra utilissima, segundo as regras astronomicas, aos lavradores e caçadores, pescadores, hortelões, jardineiros, e pomareiros. Por … Astronomo Lusitano, da Borda d’Agua. Coimbra: Imprensa de trovão & Compª, 1836. 8°, small woodcut of an astronomer (with telescope, cane, and stocking hat), facing right, on title page. Some inkstains on title page, obscuring several letters. Final leaf soiled. One line on second leaf shaved. In near-good condition. Printed on pale blue papel selado (stamp almost hidden in gutter). (8 ll.)

Includes an introduction with astrological predictions for the year and a mention of a solar and a lunar eclipse.

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date; cf. 70, the same title by Borda Douro, [1839?]. OCLC locates only a microfilm of an 1816 edition of the same title, by Hum Astronomo Lusitano, Borda d’Agua. Porbase locates almanacs of this title beginning in 1811 and running until 1865. KVK (44 databases searched) locates only the records cited by Porbase.

II. MALTEZ da Borda d’Agoa. Tratado pratico de agricultura ou guia para cultivadores, jardineiros, e criadores de gados domesticos, para o anno de 1838 segundo depois do bissextio, por Maltez da Borda d’Agua. Que contem as prognosticações dos tempos; e as horas particulares de semear, calculadas para o Meridiano do Porto, e geralmente para todo o Reino. Porto: Typographia Commercial Poruense [sic], 1837. 8°, Small woodcut of an astronomer (with telescope, cane, and stocking hat) on title page. Most of text in 2 columns. Some soiling on first and final leaves. In good condition. (8 ll.)

Includes an introduction with astrological predictions for the year and notes of solar and lunar eclipses.

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Porbase locates a work of the same title for 1837, in a single copy at Biblioteca Nacional de Portugal. Not located in KVK (44 databases searched).

III. BORDA DOURO. Repertorio e lunario, que contém as prognosticações do tempo, pelas fases da lua para o Meridiano do Porto, e geralmente para todo a [sic] Reino de Portugal: ou Guia e conselheiro de lavradores, jardineiros, e criadores de gado vacum, lanar, e suin, aves domesticas, &c. Para o anno de 1839, terceiro depois do Bissextio, pelo astronomo lusitano Borda Douro, successor e herdeiro do Borda d’Agua. Porto: Typ. de Gandra e Filhos, 1839. 8°, Woodcut on title page of an astronomer (balding man at a table, with a page covered with
Includes an introduction with astrological predictions for the year and notes of solar and lunar eclipses, followed by a page of *Instruções* for farmers on when to plant and harvest, and so on.


IV. BORDA DOURO. *Repertório e lunário para o anno de 1840, bissexto, pelo Astronomo Lusitano Borda Douro, successor e herdeiro de Borda d’Agua*. Porto: Typografia de Gandra & Filhos, 1839. 8°. Title page has small woodcut of an astronomer (with telescope, cane, and stocking hat) on title page, facing right, with a border of stars. Small wood-engravings for phases of moon. Most of text in 2 columns. Light dampstains. In good condition. (8 ll.)

Includes an introduction with astrological predictions for the year and notes of solar and lunar eclipses, followed by a page of *Noções Gerais* for farmers on when to plant and harvest, and so on.


V. SOUSA, Antonio de [Borda d’Agua]. *Lunário e prognóstico diário, que contem as prognosticações dos tempos por extenso, e horas particulares de semear, com as fases da lua e mais planetas, calculadas ao Meridiano do Porto, e geralmente para todo o Reino neste anno de 1841, primeiro depois do bissexto. Obra utilissima, segundo as regras astronomicas, aos lavradores, pomareiros, jardineiros, pescadores, e caçadores, por … Astronomo Lusitano da Borda d’Agua….* Coimbra: Na Imprensa da Universidade, 1840. 8°. Small woodcut of an astronomer (with telescope, cane, and broad-brimmed hat) on title page, facing right, with a border of stars. Small wood-engravings for phases of moon. In very good condition. (8 ll.)

Aside from the usual astrological predictions for the year and notes of solar and lunar eclipses, there is an *Advertencia do Milho* giving advice on how to store corn so that remains edible, and a *Prologo ao Leitor* telling readers that the author’s almanacs (which he has been writing for 30 or 40 years) have been copied by someone who prints a slightly different woodcut on the title page, showing an astronomer wearing a *chapéu desabado* (a stocking hat, as in nos. 1–2 and 4 above).

* Cf. Not located in *Os sucessores de Zacuto: o almanque na Biblioteca Nacional* under author, title, or date; cf. 689, a similar title by Borda Douro, astronómico Sucessor do Borda d’água, Porto: Typ. de Gandra e Filhos, [1839?]; 694, a similar title by Antonio de Sousa, Lisbon, [1840?]; 697, a similar title by Antonio Pereira, Porto: Typ. de S.J. Pereira, [1847?]. OCLC locates only a microfilm of an 1816 edition of the same title, by Hum Astronomo Lusitano, Borda d’Agua. Porbase locates almanacs of this title beginning in 1811 and running until 1865. Not located in KVK (44 databases searched).

VI. BORDA D’AGUA, Unico Successor do. *Reportorio ou diário lunar [sic] europeu para o anno de 1841, 1º depois do bissexto, que contém as prognosticações dos tempos por extenso com as fases da lua e mais planetas, e todos os avisos de que precisam os lavradores, jardineiros, hortelões, pescadores, caçadores, etc. etc. Composto em Coimbra pelo Unico Successor do Borda d’Agua*. Porto: Na Typografia de Faria & Silva, 1840. 8°. Small woodcut of an astronomer (with telescope, cane, and stocking hat) on title page, facing right, with a rule border. Small wood-engravings for phases of moon within text. Minor paper defect at fore-edge of title page. Light soiling on first and final pages. In good condition. (8 ll.)

Includes an introduction with astrological predictions for the year.

* Cf. *Os sucessores de Zacuto: o almanque na Biblioteca Nacional* 814, [1846?]; 1923, and 815, [1899?]; 1923, attributing the work to Joaquim José Vieira da Fonseca. Not located in...
OCLC, which lists editions for 1852 and 1855. Not located in Porbase, which locates editions for 1847 (Fundo Geral Revistas) and for 1845, 1860, and 1864 (Biblioteca Municipal do Porto). KVK (44 databases searched) locates the records in Porbase plus editions of 1852 and 1855 at Biblioteca Nacional de España.


A spoof of almanacs. Aside from the usual short poem, the title page has a Latin tag: “Ridendo dicere verum.” The line below, rather than giving a translation (“To tell the truth, laughing”) says “Pleto sabe Latin”—“I, Pleto, know Latin.” The letter “L” is often substituted for “R,” and occasionally vice versa. The author claims to have been given this material by his grandfather (“que está onde Deus sabe”). All the solar eclipses will occur at night. In his summary of the coming astrological year, the planets dance with each other (“A Senhora Venus então este anno com calinha de lizo, depois de ter dançado huns minué com os Senhó Zupiter, e Melcurio”); and he seems to go on riffing on astrology from there.

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date; cf. 615, which seems to be another spoof: Carendalio rusitano culioso e lunalio pala os anno de 1856 … por os pleto Francico de Susá Halley, Coimbra, 1855. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

VIII. SOUZA, Antonio de. Reportorio e prognostico diario que contem as prognosticações dos tempos, e as horas particulares de semear, com as phases da lua e mais planetas, calculadas para o Meridiano do Porto, e geralmente para todo o Reino neste anno do 1842. Segundo depois do bissext. Obra utilissima, segundo as regras astronomicas, aos lavradores, pescadores, caça- dores, hortelões, jardineiros, e pomareiros. Por Antonio de Souza, Astronomo Lusitano da Borda d’Agua. Porto: Typographia Commercial Portuense, 1841. 8°. Title page has woodcut of an astronomer with a telescope, cane, and broad-brimmed hat, facing right, in a border of stars. Light dampstains and soiling on first and final pages. In good condition. (8 ll.)

Includes an introduction with astrological predictions for the year, a full page of advice on trees, and a prologue warning readers of counterfeiters of the “verdadeiro Borda d’Agua,” who is distinguished by his chapéu desabado (a broad-brimmed hat).

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

IX. SOUSA, Antonio de. Reportorio e prognostico diario que contém as prognosticações dos tempos, e as horas particulares de semear e plantar, com as phases da Lúa e mais planetas, calculadas para o meridiano do Porto, e geralmente para todo o reino neste anno de 1843, terceiro depois do bissext. Obra utilissima, segundo as regras astronomicas, aos lavradores, pomareiros, hortelões, jardineiros, pescadores e caça-doares. Pelo bem conhecido Antonio de Sousa, astronomo lusitano da Borda d’Agua. Porto: Typographia Commercial, 1842? 8°. Title page has woodcut of an astronomer (facing left) with a telescope, cane, and stocking cap, in a border of stars. Small wood-engravings of the zodiac. Some stains on title page. Sixth leaf shaved on fore-edge, with loss of 2-3 letters per line toward the foot of the page. In near-good condition. (8 ll.)

In the prologue, the Borda d’Agua wishes confusion upon all his enemies: “Não acrediteis esses impostores que querem viver á minha custa.” Also included are an
astronomical summary for the year and a table for calculating sunrise and sunset throughout the year.

Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Not located in Porbave, which lists similar titles for 1846 and 1848. KVK (44 databases searched) locates only the records cited by Porbave.

X. PEREIRA, Antonio. Reportorio ou diario lunar europeu para o anno de 1844, bissexto, que contém as prognosticações dos tempos, com as fases da Lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelões, pescadores, caçadores, e adevinhadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Porto: Na Typographia de Faria Guimaraes, 1843. 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking cap. Text has tiny wood-engravings of the signs of the zodiac and phases of the moon. A few minor stains. In good to very good condition. (8 ll.)

Includes an astronomical summary for the year and for three seasons. In the Prologo , the author states that he doesn’t care what other writers of almanacs say about him: “não sou Antagonista dos outros inculcadores, e ainda mesmo não me importa, que elles o sejam a meu respeito.”

Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. Not located in OCLC, which lists editions for 1852 and 1855. Not located in Porbave, which locates editions for 1847 (Fundo Geral Revistas) and for 1845, 1860, and 1864 (Biblioteca Municipal do Porto). KVK (44 databases searched) locates the records in Porbave plus editions of 1852 and 1855 at Biblioteca Nacional de España.

XI. COUTINHO VELHO, Pedro. Lunario pronostico e diario, que contém as prognosticações dos tempos por extenso, e as horas particulares de semear, com as fases da Lua e mais planetas, calculadas para o meridiano do Porto, e geralmente para todo o Reino, neste anno de 1845 primeiro depois de bisexto, obra utilissima segundo as regras astronomicas, aos lavradores, pescadores, pomareiros, hortelões, jardineiros e caçadores. Por Pedro Coutinho Velho, Astronomo Lusitano da serra da Estrela. Porto: Na Imprensa da Rua da Fabrica do Tabaco nº 41, (1844). 8°, Title page has wood engraving of a grumpy-looking, heavy-set man in a caped coat and hat (rain gear?), with a cane. A few small brownstains, with loss of perhaps 8-10 letters in all. In good condition. (8 ll.)

The prologue is signed “Borda d’Agua,” and condemns “esses impostores que se servem do meu nome, para vos pilharem os patacos, e são uns Charlataes que não conhecem as Estrelas.” The preliminary matter includes an astronomical overview for the year, a list of members of the royal family and their dates of birth, and a paragraph on Pope Gregory XVI.

Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. OCLC locates only a microfilm of an 1816 edition of the same title, by Hum Astronomo Lusitano, Borda d’Agua. Porbave locates almanacs of this title beginning in 1811 and running until 1865. KVK (44 databases searched) locates only the records cited by Porbave. Not located in KVK (44 databases searched).

XII. COUTINHO VELHO, Pedro. Lunario, prognostico e diario, que contém as prognosticações dos tempos por extenso, e as horas particulares de semear, com as fases da lua e mais planetas, calculadas para o meridiano do Porto, e geralmente para todo o Reino, neste anno de 1846, segundo depois de bissexto. Obra utilissima, segundo as regras astronomicas, aos lavradores, pescadores, pomareiros, hortelões, jardineiros e caçadores. Por Pedro Coutinho Velho, Astronomo Lusitano da serra da Estrela. Porto: Typographia da Revista, (1846). 8°, Wood engraving on title page of a bearded astronomer seated at a table, wearing a fez with stars, writing on sheets of paper on his desk, looking toward a telescope that is directed at the stars outside the window. Typographical title-page border. Small wood-engravings of signs of
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the zodiac in text. Final leaf has several small holes (apparently where ink was spilled), affecting 8-10 lines with some loss, recto and verso. In good condition. (8 ll.)

Includes an astrological / astronomical overview of the coming year and a series of Prognósticos, including advice on forecasting weather, such as the significance of various types of clouds after a rain.

† Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. OCLC locates only a microfilm of an 1816 edition of the same title, by Hum Astronomo Lusitano, Borda d’Agua. Porbase locates almanacs of this title beginning in 1811 and running until 1865. KVK (44 databases searched) locates only the records cited by Porbase.

XIII. BORDA DOURO. Prognóstico astrologico. Repertório e lunario do Borda Douro para o anno de 1847 terceiro depois do bissexto. Porto: Imprensa de Gandra & Filhos, (1846). 8°, Elaborate wood-engraved title-page border, incorporating Time (with a sickle and hourglass) at the top, the signs of the zodiac down either side, and astronomical instruments at the foot. Woodcuts of lunar and solar eclipses. Small woodcuts in text of the phases of the moon. Some small holes where ink splatter has eaten through the paper, causing loss of about 8-10 letters on 2 pages. In good condition. (8 ll.)

In the prologue, the author states that he has been producing this repertório for nine years, following the death of his teacher, Antonio de Sousa Borda d’Agua. The preliminary matter also includes an astronomical forecast for the year.

† Cf. Os sucessores de Zacuto: o almanaque na Biblioteca Nacional 792, a work with the title Repertório Borda Douro, [1853?]–1867. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

XIV. PEREIRA, Antonio. Lunário e prognóstico diário, que contêm as prognosticações dos tempos por extenso, e as horas particulares de semear, e plantar, com as faces da lua e mais planetas, calculadas para o meridiano do Porto, e para todo o Reino neste anno de 1849 (bissexto). Obra utilíssima, segundo as regras astronomicas, aos lavradores, pescadores, pomareiros, hortelões, jardineiros, e çaqueadores. Composto em Coimbra por Antonio Pereira, unico e legitimo successor do Borda d’Agua. Porto: Na Typographia Commercial, (1847). 8°, Title page has woodcut of an astronomer (facing left) with a telescope, cane, and stocking cap, in a border of small round typographical ornaments. Text has twelve rectangular wood-engravings of the signs of the zodiac, with activities appropriate to the time of year; also, tiny wood-engravings of the phases of the moon. Scattered inkspots, obscuring only a few letters; two small holes in margin of one leaf. In near-good condition. (8 ll.)

The prologue, “Aos meus leitores,” condemns imposters, who are like “traficantes políticos que andam mercadejando no suor do povo.” It is followed by the usual prediction for the year and by a list of essential terms, e.g. anno bisexto (a leap year).

† Os sucessores de Zacuto: o almanaque na Biblioteca Nacional 698. OCLC locates only a microfilm of an 1816 edition of the same title, by Hum Astronomo Lusitano, Borda d’Agua. Porbase locates almanacs of this title beginning in 1811 and running until 1865. KVK (44 databases searched) locates only the records cited by Porbase.

XV. PEREIRA, Antonio. Lunário e prognóstico diário, que contêm as prognosticações dos tempos por extenso, e as horas particulares de semear, e plantar, com as faces da lua e mais planetas, neste anno de 1849, primeiro depois to bissexto. Obra utilíssima, segundo as regras astronomicas, aos lavradores, pescadores, pomareiros, hortelões, jardineiros e çaqueadores. Por Antonio Pereira, de Coimbra Borda d’Agua. Porto: Typographia de D. Antonio Moldes, 1848. 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking cap; also a border with typographical ornaments. Text has tiny wood-engravings of the zodiac. Some soiling on title page. In good condition. (8 ll.)

The opening pages give an astronomical and astrological overview of the year, a note on things subject to the moon (e.g., bois, peixes, aves brancas, melões, epileia, men’s heads and stomachs), and advice for farmers, arranged by month.

† Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. OCLC locates only a microfilm of an 1816 edition of the same title,
by Hum Astronomo Lusitano, Borda d’Agua. Porbase locates almanacs of this title beginning in 1811 and running until 1865. KVK (44 databases searched) locates only the records cited by Porbase.

XVI. BORDA DOURO. Prognostico astrologico, repertorio e lunario do Borda Douro, para o anno de 1850 2º depois do bissexto. Porto: Na Typographia de J.A.G.M., (1849). 8°, Elaborate wood-engraved title-page border, incorporating Time (with a sickle and hourglass) at the top, the signs of the zodiac down either side, and astronomical instruments at the foot. Woodcuts of lunar and solar eclipses. Text includes small woodcuts of the phases of the moon. Better quality paper than most of the other almanacs. Light soiling. In very good condition. (8 ll.)

The title page is a cruder version of that on the Prognostico for 1847 (nº 13 above). In the prologue, the author merely states that he has survived to write another year’s almanac, and asks his readers to pray for him. The preliminary matter includes a very brief forecast for the coming year, a list of the members of the royal family, and a note on Pope Pius IX.

XVII. COUTINHO VELHO, Pedro. Lunario, e prognostico diario, que contem as prognosticas dos tempos por extenso, e as horas particulares de semear, com as phases da lua e mais planetas, calculadas para o meridiano do Porto, e geralmente para todo o Reino, neste anno de 1851, 3º depois do bissexto; obra utilissima, segundo as regras astronomicas, aos lavradores, pescadores, pomareiros, hortelões, jardineiros e caçadores, por Pedro Coutinho Velho, astronomo lusitano da Serra d’Estrela. Porto: Typographia de Faria Guimarães, 1850. 8°, Wood engraving on title page of a bearded astronomer seated at a table, wearing a fez with stars, writing on sheets of paper on his desk, looking toward a telescope that is directed at the stars outside the window. Typographical title-page border. Small wood-engravings of signs of the zodiac in text. Light browning. In very good condition. (8 ll.)

The title-page wood engraving is similar to the one on the twelfth item in this volume, also by Pedro Coutinho Velho. In the preliminaries, the author asks his readers to pray for his continued health, gives a brief forecast for the year, and gives a half page of advice on how to preserve food and wine.

XVIII. BORDA LESSA [i.e., Antonio Pereira]. Novo repertorio do Borda Lessa, para o anno de 1852, bissexto. Porto: Typ. de S.J. F. Santo Eloy nº 20, 1851. 8°, Title page has large woodcut of two men, facing left, one with a telescope to his eye, the other carrying a cane and a bag. Tiny woodcuts in text of phases of the moon. Some stains and brown spots, without loss of text. A few words crossed out in early ink. In good condition. (8 ll.)

FIRST and ONLY EDITION. In the prologue, the author identifies himself as Antonio Pereira of Coimbra, “unico successor do meu muito assás chorado mestre o Borda d’Agua,” and warns his readers against other repertorios, all of which are much less accurate and useful. He mentions that the title page has a “grutesca figura.” Also in the preliminaries: an astrological / astronomical summary for the coming year, and a month-by-month guide for workers.

XIX. PEREIRA, Antonio. Repertorio e prognostico diario que contém as prognosticas [sic] dos tempos por extenso, e das horas particulares de semear, com as fases da lua e mais
Item 10
16  RICHARD C. RAMER


FIRST and ONLY EDITION. In the preliminary leaves, the author briefly greets his readers, gives an astronomical and astrological summary of the coming year, lists members of the royal family, and gives brief facts about Pope Pius IX.

Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Not located in Porbase, which lists similar titles for 1846 and 1848. Not located in KVK (44 databases searched).

XX. AMIGO DA VERDADE. Reportorio dos reportorios ou anno religioso e moral, politico, prophetico, lunar e agricola para o anno de 1853, 1º depois do bissexto. Composto pelo Amigo da Verdade. Porto: Imprensa de Rodrigo José d’Oliveira Guimarães, 1852. 8°, First leaf (original illustrated wrapper?) has wood-engraving of a man in a long dark robe and skull cap studying a large globe. Title-page has nicely executed wood-engraving of two gentlemen in long coats and top hats. Small wood-engraving on p. 7 of a group of people meeting under a tree. First leaf tipped to stub or reinforced at gutter; ink spatters on in blank corner have eaten through paper. In near-good to good condition. Old ink manuscript “1853” on first leaf. 32 pp.

FIRST and ONLY EDITION. In the prologue, the author notes that the success of his first repertorios has encouraged him to do another, and that “ser amigo da verdade é o mesmo que ser amigo povo.” Instead of the usual prediction for the coming year, he admits that astronomers are often wrong, and advises that one should just trust in God and do one’s best.

Added before the monthly calendars in this repertorio are essays on morality and religion (attacking the Catholic Church’s clergy) and on politics (including comments on the current laws on tobacco). After the monthly calendars are a Prophacia inédita from a French monk of the fifteenth century (the Amigo da Verdade claims he himself is “incompetente para avaliar tais escritos”), a page of useful information such as how to cure oneself of a venomous serpent’s bite and how to make a sour orange sweet, and several recipes for curing quadrupeds.

Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Porbase locates a single copy, in the Fundo Geral Revistas (Biblioteca Nacional de Portugal?). KVK (44 databases searched) locates only the record cited by Porbase.


FIRST and ONLY EDITION. The preliminary matter includes a list of members of the royal family, a note on Pope Pius IX, an astrological and meteorological overview of
the coming year, and a prologue (a breathless thirteen-line sentence) in which the author hopes his readers will not be deceived by “esses especuladores que se servem do meu nome para vos apresentar um repertório sem calculo e sem ordem.”

* Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Not located in Porbase, which lists similar titles for 1846 and 1848. KVK (44 databases) locates only one of the records in Porbase.

XXII. SOUSA, Rafael Carlos Pereira e [or, Borda Leça]. Almanak do Borda Leça, por Rafael Carlos Pereira e Sousa. Para o anno de 1856 (bissexto). Setimo anno da sua publicação. Porto: Typ. de J.L.de Sousa, 1855. 8°, Title-page wood-engraving of a man in a frock-coat and wide-brimmed hat, peering through a telescope at the moon; in front of him is an armillary sphere on a pedestal table. Typographical border on title page. Text has tiny woodcuts of phases of the moon. A few ink spatters, obscuring a few letters of text. In good condition. (8 ll.)

FIRST and ONLY EDITION. The prologue condemns his rivals, named in the angry four-stanza poem at the end of the prologue as the Borda Vinho and Amigo da Verdade. The overview of the coming year is firmly astrological, ending with another four-stanza poem. Following the usual list of movable feasts and eclipses is a list of prophecies by P. Antonio Vieira and San Isidro, a list of “Cousas que mais nos incomodam” (beginning: “Da cholina, o seu nome e apparição; do dinheiro, a escacez; das mulheres, as proprias …”), and a list of “Lembranças do passado,” ranging from the birth of D. Affonso III in 1210 to the invention of rag paper and playing cards in 1392 and of the printing press in 1400 [sic]. Following the calendar is a lengthy advertisement for theeiros, hortelães, lavradores, e mesmo pela quem não tem que fazer. Pelo Neto do accreditado Repeltorio do Peto. Porto: Imprensa Constitucional, 1840. 8°, Title page has small woodcut of a man in a stocking hat, fishing. Small wood-engravings for phases of moon. Most of text in 2 columns. Small nick at lower margin of title page. Light soiling on first and final leaves. In near-good to good condition. (8 ll.)

A spoof of almanacs. Aside from the usual short poem, the title page has a Latin tag: “Rendo dicere verum.” The line below, rather than giving a translation (“To tell the truth, laughing”) says “Pleto sabe Latin”—“I, Pleto, know Latin.” The letter “L” is often substituted for “R”, and occasionally vice versa. The author claims to have been given this material by his grandfather (“que está onde Deos sabe”). All the solar eclipses will occur at night. In his summary of the coming astrological year, the planets dance with each other (“A Senhola Venus entló este anno com calinha de lizo, depois de ter dançado huns minué com os Senhó Zupyter, e Melcurio”); and he seems to go on riffing on astrology from there.

* Not located in Os sucessores de Zacuto: o almanaque na Biblioteca Nacional under author, title, or date; cf. 615, which seems to be another spoof: Carendalio rusitano culioso e lunario para os anno de 1856 … por os pleto Flancico de Susá Halley, Coimbra, 1855. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

XXIII. BORDA DOURO. Novo reportorio do Borda Douro a Pe. Para o anno de 1855, 3º depois do bissexto. Porto: Typ. de Sebastião J. Ferreira & Filho, (1854). 8°, Title set within a full-page wood-engraving of a man in a frock-coat and hat, facing left, working a sextant. Typographical ornaments and a wood-engraved initial on p. 2. Text has tiny woodcuts in text of the phases of the moon. Light soiling on title page. In good to very good condition. (8 ll.)

FIRST and ONLY EDITION. In the prologue, the author mentions his intense efforts to produce a correct almanac, and hopes that among other things it will help those who suffer from melancholy (“que é uma molestia que muito nos flagella”). After the usual astrological
overview of the year, he gives a mnemonic rhyme for figuring out whether the moon is waxing or waning and mentions notable floods in January 1706 and May 1826.

*Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 792, a work with the title Repertório Borda Douro, [1853?]-1867. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).


FIRST and ONLY EDITION. Preliminary matter includes the astrological overview of the year and a full page of fire signals for Porto that had been established on March 16, 1854, involving Freguezias, Badaladas, and Guardas aonde existe a chave.

*Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 792, a work with the title Repertório Borda Douro, [1853?]-1867. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

XXV. BORDA DOURO. Repertório Borda Douro, para o anno de 1858, 2° depois do bissext. Porto: Typo. de Gandra & Filhos, (1857). 8°. Title page has large wood-engraving of a river god pouring water from a vase into a river, with a town (Porto) on a hill in the distance; border of elaborate typographical ornaments. Text has small wood-engravings of signs of the zodiac and phases of the moon. Ink spatters at edge of title page, some soiling elsewhere, edges curling. In good condition. (8 ll.)

FIRST and ONLY EDITION. In the prologue, the author notes that this is the twenty-first almanac that he has issued under the name “Borda Douro.” The final page has a nearly full-page wood-engraving of a woman in a full-skirted dress, apron, and lace cap, holding a large tray with a tea service. The heading is “Se para as Damas se fazem figurinos de passeio; tenhão tambêm as creadas seus figurinos de asseio”; at the foot is a poem in six stanzas with advice on the proper way to serve tea.

*Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 792 lists the title with the dates [1853?]-1867. Not located in OCLC. Porbase locates this volume, as well as 1853, 1863, 1864,1867, in the Fundo Geral Revistas (Biblioteca Nacional de Portugal?). Not located in KVK (44 databases searched).

XXVI. PEREIRA, Antonio. Reportorio ou diario lunar europeu para o anno de 1859, 3° depois do bissext. Obra que contém as prognósticações dos tempos, com as fases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelões, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, único successor do Borda d’Agua, publicado por Joaquim José Vieira da Fonseca. Porto: Typographia de Sebastião José Ferreira, (1858). 8°. Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking cap, in a double-rule border. Small wood-engravings of the zodiac and phases of the moon in the text. Some soiling and a few small stains. In good condition. (8 ll.)

FIRST and ONLY EDITION. Includes a brief prologue, an overview of the coming year, a list of days on which public spectacles are prohibited, a note on the royal family (including the king’s brothers), and a tabella dos incendios (a fire-alarm system organized by parishes?).

*Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 814, a work of the same title, with Fonseca rather than Pereira credited as the author, and the dates [1846?]-1923. Not located in OCLC, which lists editions for 1852 and 1855. Not located in Porbase, which locates editions for 1847 (Fundo Geral Revistas) and for 1845, 1860, and 1864 (Biblioteca Municipal do Porto). KVK (44 databases searched) locates the records cited by Porbase and editions of 1852 and 1855, at Biblioteca Nacional de España.

XXVII. BORDA VINHO. O novo Borda Vinho para o anno de 1860 (bissext). Frequezes, se queréis saber / As maravilhas do anno, / Comprai o Borda Vinho / Que vos dá o desengano.
(Porto): Pyp. [sic] Rua dos Loios nº 26 a 30, (1859). 8°, Title page has a crude but amusing woodcut of a man seated on a barrel, facing left, with a sack on his back, raising a very large glass of wine; the whole within a typographical border. Small woodcuts of the signs of the zodiac and phases of the moon. Small wood-engraved tailpieces on first and second leaves. First line shaved on some leaves. Some soiling and stains. In near-good condition. Early ink manuscript inscription (partly obliterated by a dampstain) on final verso. (8 ll.)

The prologue offers this work “com toda a legalidade” (!) and notes (tongue in cheek?), “Continuará a ser-vos útil da mesma forma que o tem sido até aqui.” The anecdote on the second leaf concerns a duel between two men who loved the same girl. One loaded the pistols with fake ammunition, allowed his rival to shoot first, and pretended to die; his rival, fearing prosecution, fled town … leaving the other to woo and win the girl.

Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

**XXVIII. PEREIRA, Antonio.** *Reportorio ou diario lunar europeu para o anno de 1860, bissexto. Obra que contém as prognosticações dos tempos, com as fazes da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelões, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Joaquim José Vieira da Fonseca. Porto: Typ. da Revista, 1859. 8°, Title page has wood-engraved caricature of Napoleon, with a cockade on his hat, a hand tucked into his shirt front, and a sword. Text has small wood-engravings in text of the signs of the zodiac and phases of the moon. Minor soiling on title page. In very good condition. (8 ll.)

The prologue presents this almanac as “uma guia excelente.” Also included in the preliminary matter is a list of members of the royal families in Portugal and in Brazil, and a fire-fighting table (*tabella dos incendios*).

Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional 814 is a work of the same title, with Fonseca rather than Pereira credited as the author, and the dates [1846?]-1923. Not located in OCLC, which lists editions for 1852 and 1855. Porbase locates a single copy, at Biblioteca Municipal do Porto. KVK (44 databases searched) locates the records cited by Porbase and editions of 1852 and 1855, at Biblioteca Nacional de España.

**XXIX. BORDA-DOURO.** *O Sabio Borda-Douro para o anno de 1861. Porto: Na Typographia, Largo dos Loyos nº 43 a 45, 1860. 8°, Full-page wood-engraving on title: a man in a pointed hat sitting in a chair, holding a quill pen, with a desk holding a telescope and armillary sphere to the right. Small images of signs of the zodiac and phases of the moon in the text. Ink spatters at edges of first 2 leaves, text still visible. In near-good condition. (8 ll.)

The prologue refers to the numerous times the author has published his almanac. The overview for the year helpfully promises a cold winter, a wet spring, a hot summer, and a dry October, as well as “enfermidades, e mortes repentinhas—e doença nos gados; e finalmente, grandes questões entre os tyrannos.”

Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional 792, a work with the title *Repertório Borda Douro*, [1853?]-1867. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

**XXX. PEREIRA, Antonio.** *Repertorio ou diario lunario europeu para o anno de 1862, segundo depois do bissexto. Obra que contém as prognosticações dos tempos, com as fazes da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelões, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor da Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, 1861. 8°, Title page has small wood-engraving of an astronomer (facing right) with a telescope, cane,
and stocking cap. Tiny wood-engravings of the phases of the moon. Some soiling and ink splatters on first and final pages, without loss of text. In good condition. (8 ll.)

A brief prologue offers the reader yet another set of very accurate predictions. The astronomical overview of the year promises good harvests of wheat, wine, and oil, plus headaches for learned men and illnesses both real and imagined for women. The recipes on the second leaf include advice for preserving meat and eggs, killing moths, mixing a glue to repair glass or porcelain, other glues, and making walnut wood look like mahogany.

★ Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. OCLC: 432936562 (Biblioteca Nacional de España). Not located in Porbase, which lists the editions for 1862, 1864, 1866, and 1874, each in a single copy at Biblioteca Municipal do Porto. KVK (44 databases searched) locates the records cited in Porbase plus an edition of 1866 at Biblioteca Nacional de España.

XXXI. FERREIRA, Antonio. Reportorio ou diario lunario eurupeu [sic] para 1863. Obra que contém as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Ferreira unico successor do Borda d’Agua, publicado por Joaquim José Vieira da Fonseca. Porto: Typographia, Largo dos Loyos nº 43, (1862). 8°, Title page has small wood-engraving of an astronomer (facing right) with a telescope, cane, and stocking-cap. Small wood-engravings of the phases of the moon. A few small ink spatters, without loss of text. Fore-edge of seventh leaf shaved. Early ink manuscript notes in the margins, some shaved or cropped. (8 ll.)

In the prologue, the author refers to himself as “Borda d’Agua de chapeu” and “o Borda enchapellado.” The page headed “Atenção!” warns readers what should be done in the waxing and waning of the moon.

★ Os sucessores de Zacuto: o almanque na Biblioteca Nacional 814 is a work of the same title, with Fonseca rather than Ferreira credited as the author, and the dates [1846?]–1923. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

XXXII. BORDA-LESSA. Repertorio, obra que contêm as prognosticações dos tempos com as phases da lua e mais planetas, e tudo de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Para 1864 (bissexto). Porto: Typ. de A.J. Pereira Leite, (1863). 8°, Title page has large woodcut of two men, facing left, one with a telescope to his eye, the other carrying a cane and a bag. Small woodcuts in text of signs of the zodiac and phases of the moon. Some soiling and ink splatters on first and final leaves, with loss of 3-4 letters on recto and on verso of final leaf, where ink has eaten through paper. In near-good condition. Inscription in ink manuscript at fore-edge of title page, stating that the work was purchased in 1864. A few other marginal notes. (8 ll.)

In the prologue, the author hopes his readers will benefit from this alamanac. The usual astronomical and astrological overview predicts a bad year for sheep. Preliminary matter includes a list of members of the royal family.


XXXIII. PEREIRA, Antonio. Reportorio ou diario lunario eurupeu [sic] para 1865. Obra que contêm as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Joaquim José Vieira da Fonseca. Porto: Typ. de A. Pereira Leite, (1864). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and broad-brimmed hat, in a double-rule border. Small wood-engravings of the zodiac and phases of the moon. Some ink spotting
In the prologue, the author refers to himself as "o bem conhecido borda de chapeu, successor do Borda d’Agua." The preliminary matter includes a list of members of the royal family.

Os sucessores de Zacuto: o almanaque na Biblioteca Nacional 814 is a work of the same title, with Fonseca rather than Pereira credited as the author, and the dates [1846?]-1923. Not located in OCLC. Not located in Porbase. Not located in KVK (44 databases searched).

XXXIV. PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1866, 2° depois do bissexto. Obra que contem as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, (1865). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking hat, in a double-rule border. Text has small wood-engravings of the phases of the moon. Light soiling on title page. First two leaves shaved at head, touching first line of text on both sides. In near-good condition. Some early ink inscriptions in margins, occasionally shaved. (8 ll.)

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

Perera, Antonio. Repertorio ou diario lunario europeu para o anno de 1866, 2° depois do bissexto. Obra que contem as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, (1865). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking hat, in a double-rule border. Text has small wood-engravings of the phases of the moon. Light soiling on title page. First two leaves shaved at head, touching first line of text on both sides. In near-good condition. Some early ink inscriptions in margins, occasionally shaved. (8 ll.)

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1866, 2° depois do bissexto. Obra que contem as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, (1865). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking hat, in a double-rule border. Text has small wood-engravings of the phases of the moon. Light soiling on title page. First two leaves shaved at head, touching first line of text on both sides. In near-good condition. Some early ink inscriptions in margins, occasionally shaved. (8 ll.)

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1866, 2° depois do bissexto. Obra que contem as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, (1865). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking hat, in a double-rule border. Text has small wood-engravings of the phases of the moon. Light soiling on title page. First two leaves shaved at head, touching first line of text on both sides. In near-good condition. Some early ink inscriptions in margins, occasionally shaved. (8 ll.)

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1866, 2° depois do bissexto. Obra que contem as prognosticações dos tempos, com as phases da lua e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, unico successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, (1865). 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking hat, in a double-rule border. Text has small wood-engravings of the phases of the moon. Light soiling on title page. First two leaves shaved at head, touching first line of text on both sides. In near-good condition. Some early ink inscriptions in margins, occasionally shaved. (8 ll.)

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

The prologue is very brief: the author has written and will continue to write. The second leaf gives advice for farmers, month by month.

XVIII. BORDA d’AGUA DO SOUSA. Reportorio o Borda d’Agua do Sousa, para o anno de 1869, 1° depois do bissexto. Penafiel: Typographia Penafidelense, 1868. 8°, Large wood-engraving on title page of a seated man in a short jacket, holding a glass of wine in his proper right hand and looking at an object in his other hand. Wood-engraving of sign of zodiac at head of every month; small images of phases of moon. Light soiling on title page. In good condition. (8 ll.)

The author promises that for the modest price of 10 reis, the reader will know the past, present, and future. He predicts that the coming year will bring many deaths by smallpox and “graves dissenões em diversas partes do mundo.” In the preliminary matter is a table giving sunrise and sunset week by week for the whole year.

XVIII. BORDA d’AGUA DO SOUSA. Reportorio o Borda d’Agua do Sousa, para o anno de 1869, 1° depois do bissexto. Penafiel: Typographia Penafidelense, 1868. 8°, Large wood-engraving on title page of a seated man in a short jacket, holding a glass of wine in his proper right hand and looking at an object in his other hand. Wood-engraving of sign of zodiac at head of every month; small images of phases of moon. Light soiling on title page. In good condition. (8 ll.)

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XXXVII. SOUSA, Raphael Carlos Pereira de. Almanak do Borda Leça, Raphael Carlos Pereira de Sousa. Para o anno de 1870. 21º anno da sua publicação. Porto: Imprensa Popular, 1869. 8°, Title-page wood-engraving of a man in a frock-coat and wide-brimmed hat, peering through a telescope at the moon; in front of him is an armillary sphere on a pedestal table. Double-rule border. Text has tiny woodcuts of phases of the moon. Some spotting on title page. In good condition. (8 ll.)

The prologue notes (as does the title page) that the Borda Leça has been publishing almanacs for 21 years. He offers a list of dias azigos such as the day when Cain killed Abel (first Monday in April), which seem to be the equivalent of the Roman dies nefasti, when many believe business could not be transacted. At the end is an advertisement for a work on legal weights and measurements.

* Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 70, Porto, 18-- to [1924?]. Not located in OCLC. Not located in Porbase, which lists other almanacs by Borda Leça, dated 1877, 1898, 1908, 1933-36, 1944, 1958-68, 1970. KVK (44 databases searched) locates only one of the records in Porbase.

XXXVIII. PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1871, 3º depois do bissexto, obra que contém as prognosticações dos tempos, com as phases da lua, e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores, caçadores. Composto em Coimbra por Antonio Pereira, único successor do Borda d’Agua. Publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, 1870. 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking cap. Text has tiny wood-engravings of the phases of the moon. Some soiling on title page. In good condition. A few early marginal ink notations. (8 ll.)

In the prologue, the author reminds his readers that he’s been producing this almanac for a long time. The preliminary matter also includes month-by-month advice for farmers.

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC; for 1866, cf. 432936562 (Biblioteca Nacional de España). Not located in Porbase, which lists the editions for 1862, 1864, 1866, and 1874, each in a single copy at Biblioteca Municipal do Porto. KVK (44 databases searched) locates the records cited in Porbase, plus a copy of the 1866 edition at Biblioteca Nacional de España.

XXXIX. PEREIRA, Antonio. Repertorio ou diario lunario europeu para o anno de 1872 bissexto. Obras que contém as prognosticações dos tempos, com as phases da lua, e mais planetas; e todos os avisos de que precisam os lavradores, jardineiros, hortelãos, pescadores e caçadores. Composto em Coimbra por Antonio Pereira, único successor do Borda d’Agua, publicado por Antonio José da Silva Teixeira. Porto: Typ. de A.J. da Silva Teixeira, 1871. 8°, Title page has woodcut of an astronomer (facing right) with a telescope, cane, and stocking cap. Text has tiny wood-engravings of the phases of the moon. Some stains and soiling, heavy on the title page. In near-good condition. (8 ll.)

In the prologo, the author thanks his readers for their loyalty. The preliminary matter also includes month-by-month advice for farmers. The volume includes eight four-line stanzas of poetry, four of which are on the title page.

* Not located in Os sucessores de Zacuto: o almanque na Biblioteca Nacional under author, title, or date. Not located in OCLC; for 1866, cf. 432936562 (Biblioteca Nacional de España). Not located in Porbase, which lists the editions for 1862, 1864, 1866, and 1874, each in a single copy at Biblioteca Municipal do Porto. KVK (44 databases searched) locates the records cited in Porbase, plus a copy of the 1866 edition at Biblioteca Nacional de España.
Important & Original Work on Surgery


FIRST EDITION of a work that holds a premier place among original works on surgery, incorporating the latest developments in the field as well as the fruits of Almeida’s own experience. It includes lengthy sections on wounds, hernias, infections, aneurysms, amputations, bloodletting, dislocations and fractures, as well as advice for surgical treatment of diseases of the eye, ear, nose and teeth, and of the digestive, excretory and reproductive systems. Volume I, pages 61-73 deal specifically with wounds to the head, and plates VII and VIII (explained on pp. 199-215) show methods of bandaging it. Four plates depict surgical instruments, and seven show how to bandage a patient after various operations. The final plate shows a complicated apparatus for setting a broken leg and holding it in place.

Almeida (d. 1822) was a brilliant professor of surgery at Lisbon’s Royal Hospital of São José, one of the city’s most important hospitals.


Popular Work that Aimed to Combine

“The Gall of Instruction with the Honey of Entertainment” (Bell)

7. ALMEIDA, Theodoro de. *O feliz independente do mundo e da fortuna, ou arte de viver contente em quaesquer trabalhos da vida, dedicado a Jesu Crucificado* .... 3 volumes. Lisbon: Na Regia Officina Typografica, 1779. Tall 12°, nineteenth-century green half sheep over marbled boards (some wear), flat spine with gilt bands, title, ornament, and volume number, green endleaves, text block edges sprinkled green. Engraved headpieces at beginnings of Books I, IX and XVII; other books have decorative woodcut ornaments. Woodcut initials, Typographical tailpieces. Some light soiling; scattered stains and marginal repairs. Overall in good condition. Later ink inscriptions on verso of
engraved frontispiece of volume I and on half titles of volumes II and III: “Pertenece a / / Fernando Cruz”. Engraved frontispiece, xxviii, 347 pp.; (1 ll.), 306 pp.; (2 ll.), 345 pp. 3 volumes. $500.00

FIRST EDITION. There are a number of later editions and translations of this educational work that uses Fenelon’s Télemaque for a model. Bell notes that Almeida—one of the original members of the Royal Academy of Sciences of Lisbon—sought to combine “the gall of instruction with the honey of entertainment. He wrote it first in rhyme, then turned to blank verse, but, still dissatisfied, finally adopted prose, taking care, however, he says, that it should not degenerate into a novel. The book had a wide vogue, but is quite unreadable.”

Almeida (1722-1804), an Oratorian, studied experimental science under P. João Baptista, the first to teach it in Portugal. Having been exiled under the Marques de Pombal, he spent many years teaching in France. His Recreação filosófica is the outstanding Portuguese survey of eighteenth-century science and philosophy; it appeared in ten volumes, beginning in 1751.


8. ALTIERI, Girolamo. In funere Petri III. Lusitaniae Regis Fidelissimi Oratio habita in sacello pontificio Quirinali com SS. D. N. Pio Sexto Pontifice Maximo. Rome: Aloysius Perego Salvioni, 1786. Folio (35 x 24 cm.), contemporary wrappers of embossed greenish-gold “Dutch” paper (worn & stained, spine nearly gone). Title page in red and black, with engraved vignette of royal Portuguese arms (signed by G. Barberi and Piroli); large elegantly engraved vignettes on pp. iii, viii, ix and xxiv, and large, elegantly engraved initial on p. iii. Some marginal dampstains. Overall in good condition. xxiv p. $400.00

FIRST and ONLY EDITION of this nicely printed funeral oration for D. Pedro III of Portugal (reigned jointly, 1777-1786, with his niece and wife, D. Maria I). The illustrations throughout were engraved by Piroli after drawings by G. Barberi.


9. Anais das Bibliotecas, Arquivo e Museus Municipais. Revista trimestral. Numbers 1-21, a complete run. 21 issues in 1 volume. Lisbon: Tipografia Municipal, 1931-1936. 4° (22.8 x 17.3 cm.), recent navy half calf over blue pebbled boards (some wear), spine gilt with raised bands in
5 compartments, title and date in gilt; top edges rouged, light blue decorated endleaves, dark blue silk ribbon place marker, all original illustrated wrappers bound in. In very good condition. Small rectangular paper binder’s ticket (blue on white) of “Fausto Fernandes // ENCADENADOR // P.D. Fradique I—Lisboa,” in upper outer corner of front free endleaf verso. Includes tables and illustrations in text and numerous plates (1 in color; some folding).

21 issues in 1 volume. $500.00

FIRST and ONLY EDITION, a COMPLETE RUN. Directed by Joaquim Leitão, Anais includes articles on a multitude of museums and libraries in Portugal, on the art, architecture and archeology of Lisbon, on Camões and Ramalho Ortigão, on the Paraguayan War, and more. The contributors include such well-known names as Moisés Bensabat Amzalak, Júlio Dantas, Albino Forjaz de Sampaio, António Baião, Fidelino de Figueiredo, Gustavo de Matos Sequeira, Reinaldo dos Santos, and Henrique Campos Ferreira Lima.

The Anais runs to nearly a thousand pages and is copiously illustrated with photographs of architecture, azulejos, manuscripts, and title pages. Fifty-two of the illustrations are photographs on glossy paper (some printed front and back); also included are wood engravings, a graph printed in color, 2 folding tables, and a folding plan.

* Pires, Dicionário da imprensa periódica literária portuguesa do século XX, I (1900-1940), p. 66. OCLC: 1481041 (University of Minnesota); 250680357 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 231045527 (Staats- und Universitätsbibliothek Hamburg); Carl von Ossietzky; Ibero-Americanisches Institut Pressischer Kulturbesitz-Bibliothek; Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 492884611 (Université de la Sorbonne nouvelle); 145085663 (Stanford University Libraries); 72725243 (Bibliotheek Universiteit Leiden, Koninklijke Bibliotheek, Universiteit van Amsterdam-Centrale Bibliotheek, Universiteit van Amsterdam); 5467882 (14 locations: some appear to be online copies, others are incomplete runs); 439639628 (Mestna knjižnica Ljubljana); 637582454 (ETH-Bibliothek Zürich: gives beginning date as 1932); 637582462 (ETH-Bibliothek Zürich: gives beginning date as 1934); 5467963 (13 locations). Pibase locates two complete runs, both in the Biblioteca Nacional de Portugal. Copac locates number 9 only at King’s College London.

Elegantly Printed Travel Account for China, Macau and India,
In an Elegant Full Morocco Binding

10. ANDRADE, José Ignacio de. Cartas escriptas da India e da China nos annos de 1815 a 1835 ... a sua mulher D. Maria Gertrudes de Andrade. 2 volumes. Lisbon: Na Imprensa Nacional, 1843. 8°, contemporary black full morocco (very lightly worn and rubbed, corners slightly bumped, some light spotting to endleaves), richly block-stamped in gilt on spine and covers, gilt inner dentelles, watered silk endleaves, all text-block edges gilt. Wood engraving of a ship in volume I, wood-engraved vignettes. Some foxing and occasional browning to plates; scattered light foxing to text. In most desirable, fine condition. Neat contemporary ink signature of J.C. da Costa on each half-title. (8 ll.),
Elegantly Printed Travel Account for China, Macau and India

*11. ANDRADE, José Ignacio de. Cartas escriptas da India e da China nos annos de 1815 a 1835 ... a sua mulher D. Maria Gertrudes de Andrade. 2 volumes in 1. Lisbon: Na Imprensa Nacional, 1843. 8°, contemporary quarter purple morocco over cloth boards (minor wear to corners; some discoloration to boards), spine with raised bands in five compartments, gilt lettering and fillets, gilt short tile and author on front cover, covers with double ruled borders in blind, brown endleaves. Wood engraving of a ship in volume I, wood-engraved vignettes. Some foxing and occasional browning to plates; scattered light foxing to text. In desirable, very good condition. (10 ll.), 245 pp., (2 ll.); (5 ll.), 235 pp., (4 ll.), 12 chalk-manner lithographic portraits with tissue guards.

2 volumes in 1. $400.00

FIRST EDITION, later issue. The author sent a presentation copy of this work with a covering letter dated 12 May 1844 to D. Frei Francisco de São Luís Saraiva, O.S.B.,
Cardinal-Archbishop and Patriarch of Lisbon, popularly known as Cardeal Saraiva. The Patriarch responded with a letter to the author dated 20 May 1844. The two letters were printed on the rectos of single sheets, and inserted following the leaf containing on its recto a sonnet addressed to the author by P.F.O. Figueiredo, which has served as p. [1] of the initial volume, p. [2] being blank, and before p. [3], containing the beginning of “Carta I”. These two leaves are not present in the original issue.

Written in the form of 100 cartas, or chapters, this correspondence from husband to wife discusses the history, customs, and present state of India (especially Calcutta), Macao, and China, based on the author’s travels there and on his wide-ranging reading. Particular emphasis is given to the history of Portuguese discoveries, settlement and trade in the Far East, Chinese dynastic history, Chinese social life, culture, and institutions, tea, and Portugal’s long rivalry with England in Asian commerce and colonial affairs. The lithograph plates include portraits of Chinese emperors and some of Andrade’s Chinese friends, and portraits of the author and his wife after works by the noted Portuguese painter Domingos António de Sequeira (1768-1837). The Cartas opens and closes with two commendatory poems by Andrade’s friend Francisco Antonio Martins Bastos, sometime poet, professor of Latin, and translator of much Latin poetry into Portuguese.

José Ignacio de Andrade, born on the Island of Sancta Maria in the Azores in 1780, devoted his life to overseas commerce, making numerous voyages to India and China. After many years he became a director of the Bank of Portugal and the Bank of Lisbon. This first edition was distributed only to his friends, and is rare. A second, fairly common edition, also with 12 lithograph portraits and with many corrections and additions, came from the same press in 1847 and is as elegant as the first.

José Ignacio de Andrade, born on the Island of Sancta Maria in the Azores in 1780, devoted his life to overseas commerce, making numerous voyages to India and China. After many years he became a director of the Bank of Portugal and the Bank of Lisbon.


FIRST and ONLY EDITION. Well researched and beautifully produced catalogue of illustrated sixteenth-century books. Forty items that were exhibited are described in detail, with comments on the contents and the printers; another 210 items in the collection are described more briefly, with collations and bibliography.

FIRST and ONLY EDITION. Catalogue of an exhibition at the Houghton Library, February 24-April 7, 1995. Anninger’s 19-page overview of book printing in France during the sixteenth century is followed by a checklist of works in the exhibition.

One of Angola’s Best Modern Writers

14. ANTÓNIO, Mário. Mahezu: tradições angolanas. Capa e ilustrações de José Antunes. Lisbon: Serviço de Publicações Ultramarinas, Procuradoria dos Estudantes Ultramarinos, 1966. Large 8°, original illustrated wrappers (slightly soiled). Front wrapper and illustrations by José Antunes. Title-page, section titles and illustrations in text printed in green and black. In very good condition. 70 pp., (3 ll.), 8 ll. color plates. $100.00

FIRST EDITION of a collection of traditional Angolan stories, freely retold. The author notes that he read Chatelain’s Contos populares de Angola, Ennis’ Umbundu Folk Tales from Angola, and other works, and “construi as histórias que aí ficam. Nelas, o folclore foi, sobretudo, sugestão” (p. 71).

Mário António (Mário António Fernandes de Oliveira, Maquela do Zombo, 1934-Lisbon, 1989), poet, essayist and short-story writer, was a native of Angola. In the 1950s he was one of a new generation of poets who advocated socialism and Angolan autonomy, and published in the short-lived but important journal Mensagem. He was also published in Távola Redonda (Lisbon, 1952), in the series edited by the Casa dos Estudantes do Império in Lisbon (1960-1963), in the Coleções Imbondeiro published at Sá da Bandeira (1960-1966), in the Edições Capricornio (1974), and by the Agência Geral de Colónias (1962-1968). Writing in 1969, Moser noted that after racial warfare erupted in northern Angola, terror silenced the poets for years: “Hesitatingly, some small voices of reconciliation made themselves heard again, above all the poet Mário António, who in prose and verse expressed the nostalgia, the anguish, but also the enduring hopes of the young mulattoes in the ‘Creole islands’ (as he aptly called the old cities of Luanda and Benguela)....” (p. 26). Moser and Ferreira describe him as “one of the few consciously African writers who have achieved artistic excellence in their Portuguese writings” (Bibliografia das literaturas africanas de expressão portuguesa, p. 56).

* Moser & Ferreira, Bibliografia das literaturas africanas de expressão portuguesa pp. 56, 66, 78: calling for only 73 pp.; see also 7, 17, 52, 62, 78, 100, 118, 233-43, 245, 247, 251-6, 258, 263, 265-7, 278, 300-4, 309 (various essays by and about the author). Moser, Essays in Portuguese-African Literature pp. 26, 67, 76, 77, 78. See also Dicionário cronológico de autores portugueses, VI, 244-6; and Maria Aparecida Ribeiro in Biblos, I, 339-40. Copac locates one copy each at British Library, Manchester University, and School of Oriental and African Studies-University of London.
Thrilling Rescues from a Burning Ship
Full of Emigrants to the United States—
Eyewitness Account, with Author’s Signed Presentation Inscription

15. ARAUJO JUNIOR, Joaquim Lucio d’., Incendio total do Monarca do Ocêano, por .... Rio de Janeiro: Typographia Commercial de Soares & C.ª, 1849. Large 8°, original pink printed wrappers (deteriorating at top of front). Upper margin dampstained and tattered, without loss of text. Top half, presumably blank, of pp. [7-8] gone. A reading copy of a very rare and interesting pamphlet. Author’s six-line signed presentation inscription to D. Maria Domingues on the verso of the frontispiece. Lithograph frontispiece, 54 pp., (1 blank l.). $200.00

FIRST and ONLY EDITION. On August 24, 1848, the Ocean Monarch, a large packet ship on the Boston-Liverpool run, caught fire soon after leaving Liverpool and went down six miles off the coast of Wales, with 178 passengers and crew; 223 others were saved by nearby ships. Many of those aboard were Irish immigrants bound for the United States. It was one of the most dramatic and horrific naval catastrophes of its time, and received widespread media attention.

Araujo Junior was aboard the Brazilian steam-frigate Affonso, which anchored to windward of the burning Monarch. The crew attached a line and rescued 160 passengers, at considerable risk to themselves. They were commended for their actions by the Princess de Joinville, who was aboard the Affonso. Soon afterwards, several other ships stopped to give assistance.

The lithograph is captioned, “Incendio total do Monarca do Oceano, a imitação de hum dezenho de S.A.R. o Príncipe de Joinville.” It shows the Monarch in flames at the left, the Affonso at the right. Between are passengers clinging to two fallen masts, and boats picking up survivors. Many passengers on the Affonso fled to the front of the boat: the illustration shows the moment when the bowsprit cracked, hurling them into the sea.

At the time, Araujo Junior (d. 1884) was a first lieutenant in the Armada Nacional e Imperial. He rose to the rank of capitão-tenente and was a knight of the ordem de s. bento de Aviz and Commendador of the Ordem Portugueza da Conceição de Villa Viçosa. This is his only published work.


in good condition. Name “Paiva Couceiro” pencilled on front free endpaper. Another name in ink on the half title (“C.T. Paraty”?). xxxi, 349, (1) pp., (1 l. errata), with 12 plates and 1 folding table.

Volume 1 (of 2). $100.00

FIRST EDITION; it was printed again in 2002 and 2010. A second volume appeared in 1914. The work examines the role of the Jesuits in the Revolution of 1910, during which the constitutional monarchy was deposed and a republican regime was established in Portugal. One of the last actions taken by the monarchists was to severely restrict the Jesuits, and one of the first actions of the new regime was to banish the Jesuits and to expropriate Church property.

Important Book by One of the Best Spanish Calligraphers of the Time

17. AZNAR DE POLANCO, Juan Claudio. Arte nuevo de escribir por preceptos geometricos, y reglas mathematicas .... [Colophon] Madrid : En la Imprenta de los Herederos de Manuel Ruiz de Murga, 1719. Folio (30.7 x 22 cm.), contemporary vellum (worn and stained, lower hinge gone), horizontal manuscript short author and title on spine. Woodcut and typographical headpieces, woodcut tailpieces, some large and elaborate. Elegant woodcut initials. Total of 42 engraved plates with calligraphic examples and a few portraits. Lower edges frayed, with fraying sometimes touching the plate; fore-edges nicked, not affecting text; some foxing and soiling, marginal dampstains. Overall in good condition, if just barely so. Engraved title-page, (10 ll.), 2 engraved plates, 165 ll. [i.e. 169, including 39 engraved plates (1 folding) foliated with the text; details below]. $2,500.00

FIRST and ONLY EDITION of “uno de los libros más importantes de su tiempo sobre el difícil arte de la escritura” (Rico y Sinobas). Aznar de Polanco, one of the best Spanish calligraphers of his time, attempted to transform the art of calligraphy into a geometrical science, resulting in a book that is not only heavily illustrated, but has much more text than is common for this sort of book. This is the first Spanish writing manual listed in the Hofer catalogue; Harvard has 2 copies, both defective. Taking into consideration the rarity of this work on the market, and the fact that many copies are incomplete and / or in very poor condition, the present volume is in a relatively good state.

The engravings (by Juan Bernabe Palomino) include illustrations of Aznar’s method applied to letra bastarda, letra grifa, letra romanilla, letra de pancilla, letra redonda, letra gotica and various types of initials, as well as full-page calligraphic designs. This copy is complete with the maximum number of plates: the engraved title page, 2 engravings in the prelims, and 39 foliated with the text. Palau suggests that earlier issues may have fewer plates. The numbering is erratic, and was presumably added in a later state, since at least one known copy (at Harvard) has no numbering.

Palomino (Córdoba, 1692-Madrid, 1777), perhaps the most important Spanish engraver of his day, was the nephew of Antonio Palomino, and father of Juan Fernando
Palomino, both important artists. He had worked for and learned from his uncle, while his son was his disciple.

Aznar de Polanco, born in 1663 at Mostoles, was orphaned very young and raised by the local schoolmaster. Aside from calligraphy, he was well versed in mathematics, architecture and fencing. He died in 1736.

The collation is very complicated, but this copy appears to be complete. Except for some differences in the order of the leaves, it conforms to that in the Biblioteca Nacional de España, except that the Biblioteca Nacional de España copy contains an extra plate, presumably added, which is dated 1736. Preliminary matter includes the engraved title-page, a plate with medallions of S. Casiano and 3 other saints in a calligraphic frame, a portrait of the author in a calligraphic frame, and 10 printed leaves. The 39 engraved plates within the text are foliated continuously with it, but are not included in the quire signatures. The plates, including the engraved title page and the two plates included in the unnumbered preliminaries, are also numbered continuously from 1 to 42 at the bottom, with the exception of the third, which is completely unnumbered, and the seventh, which is leaf 24 in the foliation of the main text, but which has no plate number. The foliation often repeats (46-47, 57, 112, 120, 128, 138) and sometimes skips (no 59 or 116), but the collation by quires (in-4) is continuous.

Palau 21133: calling (apparently in error) for a leaf with 4 medallions as well as a folding portrait of S. Casiano, and uncertain whether there were 37 or 39 plates in the text. Aguilar Piñal I, 3217: calling for only 11 preliminary leaves (without mention of any plates there) and only 37 plates in the text. Rico y Sinobas, Diccionario de calígrafos españoles p. 139: calling for 165 ll., portrait, and 40 plates foliated with the text. BL, Eighteenth-Century Spanish STC A267. Salvá 2203. Heredia 595. Cotarelo y Mori, Diccionario biográfico y bibliográfico de calígrafos españoles 106. Whalley & Kaden, Universal Penman 117. Maggs, Spanish Books 68A: listing it at £21 in 1927, and describing it as “a much-sought work.”

NUC: DLC, MA, ICN, MiU, N, AzU. OCLC: 77865466 (Biblioteca Nacional de España); 630638091 (Houghton Library, Universidad de Salamanca, Biblioteca Nacional de España, Universidad de Valladolid); 557607369 (British Library); 723962592 (Deutsche Nationalbibliothek); 23638246 (20 locations). CCPBE locates twenty copies, many incomplete and / or in poor condition. Rebiun locates nine copies, giving several of the same locations as CCPBE. Copac locates copies at British Library, University College of London, Victoria & Albert Libraries, plus two copies at University of London.

18. BARBOSA, P. Fr. Francisco de la Concepcion. Catedra de Prima en que Jesus pendiente, enseña la sabiduria toda con sus siete palabras. Septenario devoto a Jesus Crucificado, dedicado al mismo Señor, en favor de los devotos de su Santisima Pasion. Mexico: Imprenta de los Herederos del Lic. D. Joseph de Jauregui, 1795. 16°, unbound, stitched (first and last leaves detached). Full-page primitive woodcut of crucifixion on verso of title page. Typographical ornament at end of text. Very minor foxing and spotting. Good condition. (16 ll.). $250.00

A seven-day devotion, based on Christ’s last words.

Fray Francisco de la Concepción was a native of Mexico, and became a Franciscan in the province of Santo Evangelio. A zealous preacher, he was a missionary in the Colegio de Propaganda Fide in Querétaro and librarian of the Convento Grande de Mexico.

Illustrations of Skis, Iron Boots and Platform Shoes


FIRST EDITION of Baudouin’s _De calceo antiquo_ and first illustrated edition (?) of Negrone’s _De caliga veterum_. A variant issue of both works with the imprint “sumpt. S. Combi et Jo. Lanov” also exists, as does a separate issue of the first part only, with a cancel engraved vignette pasted onto the title-page. The two works were also printed at Leiden, 1711 and Leipzig, 1733.

Baudouin’s work includes illustrations of rope-soled sandals, skis (p. 40), iron boots as an instrument of torture (p. 43), Scythian curly-toed shoes (p. 68), shoe-shaped oil lamps (p. 126), high-platformed buskins (pp. 142, 146) and low shoes (p. 159) for actors, and papal footwear (p. 264). Two plates show ancient coins and medals (pp. 329, 338).


BOUND WITH:

NEGRONE, Giulio, S.J. _De caliga veterum, dissertatio subseciva. Qua declaratur, quid ea sit Latinis scriptoribus, in Sacra Scriptura, Iura Civili, ac lapidibus vetustis. Editio novissima aucta, emendata, & figuris aeneis exornata_. Amsterdam: Andreas Frisius, 1667. 12°, light dampstaining and browning; slight offsetting from some plates. Overall very good. 213, (1) pp., (7 ll.), 1 folding engraved plate, 4 full-page engraved plates in text.

Negrone’s work, first published in Milan, 1617, deals with what ancient writers, the Scriptures, civil law and inscriptions say about shoes. Illustrations include the Last
Supper (this plate also appears in Baudouin’s work), leather sandals, several coins or medals, and a Byzantine emperor.

Born in 1553, Negroni entered the Jesuit Order in 1571. In addition to holding several administrative posts, he taught rhetoric, philosophy, and theology at the Jesuit colleges in Verona, Cremona, Genoa and Milan, where he died in 1625 (or 1632?).

※ Colas lists it only with 1667 and 1733 editions of Baudouin (200 and 200 bis). Backer-Sommervogel V, 1616.

Travel in Sweden


First Edition; another appeared in 1875 and a third in 1975. A series of lithographic plates, probably a guidebook and/or souvenir, of Gotland Island with its capital Visby, a popular tourist destination off the east coast of Sweden.

※ NUC: DLC, CTY, OCLC: 47942475 (Cornell University, Yale University, University of Texas-Austin); 488039807 (Danish National Library, Statsbiblioteket Aarhus Denmark); 465015990 (Danish National Library); 556905297 (British Library); 465767789 (Det Kongelige Bibliotek Denmark); 491802703 (Paris-BSG Bib. Nordique); 185242489 (National Library of Sweden). Copac locates a copy each at British Library, Society of Antiquaries-London, and Oxford University.

LA CHASSE DU LOUP.

De Loup & de Famineurs.

Chapitre I.

Les habitants d’Afrique, d’Afrique, & Europe connaissent pour eux combien manueule & cruelle bête est le Loup, pour les grands cors & dommages qu’en sont, tant eux, leurs enfants, que leurs loups en sont, volaille, &

Item 36
New complete edition of the Bible in Portuguese, with many full-page color illustrations by the distinguished painter and book illustrator Ilda David. It uses the old Calvinist translation of João Ferreira Annes d’Almeida [with Catholic revisions?]. Annes d’Almeida, one of the few Portuguese Protestants of his day, was born in Torre de Tavares, Várzea de Tavares, in the concelho de Manguade, district of Viseu, 1628, and died at Java, Indonésia, 1691. Nicely printed on high quality paper, these eight volumes weigh in at 11.548 kg.

Woodcut of a Ferocious Allegorical Monster

22. **Bicho asiatico**, monstruosa appariçam das montanhas da Persia, e juizo que se fez sobre a materia na Corte de Turquia. [Colophon] Lisboa Occidental: Na Officina Rita-Cassiana, vendese na logea de Jozè de Oliveira à Portagem, 1736. 4° (in 12s), modern machine marbled wrappers. Full-page woodcut of the monster, within typographic border, on recto of first leaf. Caption title with five-line woodcut initial below it on p. 1. Large woodcut tailpiece. Old inked foliation (229-240). In very good condition. (1 l.), 24 pp., (1 blank l. conjugate with first leaf). $900.00

FIRST and ONLY EDITION of this allegory about church-state relations. As reported here, the Persian monarch sent out an army to an area where some unknown force was destroying crops. The army finally cornered in a cave a beast the size of two elephants, with a human head, crosses growing out of its upper lip and formed out of its hair, a scaly coat, a peacock’s tail, and a cannon and various insignia on its back. The insignia and the details of the beast’s appearance are interpreted on pp. 20-23 by a learned Jew.

Although printed in quarto format, the three signatures (§, §2, and §3) have been gathered into a single quire of 12 leaves. The woodcut was printed on a separate bifolium, which served as a decorative wrapper.


*23. **BOSSE, Abraham.** *Tratado da gravura a agua forte, e a buril, e em maneira negra com o modo de construir as prensas modernas, e de imprimir em talho doce ... Nova edição traduzida do francez ... por José Joaquim Viegas Menezes ....* Lisbon: Typ. Chalcographica, Typoplastica e Literaria do Arco do Cego, 1801. 4°, mid-twentieth-century dark blue sheep, spine gilt with raised bands in six compartments, covers tooled in blind, blindstamped inner dentelles, marbled endleaves. A few of
the plates somewhat browned. Uncut and partially unopened. In fine
condition. (5 ll.), ix, 189, (1) pp., 21 numbered engraved plates plus
engraved frontispiece. $1,500.00

First and only Portuguese translation; Bosse’s treatise was originally published
in Paris, 1645. (William Faithorne published what amounted to an English translation
of it in 1662). This work on engraving was translated into Portuguese as part of the
Arco do Cego’s campaign to spread information about new techniques in the arts,
industry and agriculture in Portugal and Brazil, by making the best recent works
on those subjects available in Portuguese. Borba calls this work “one of the finest
productions of the Arco do Cego.”

The Arco do Cego press (officially the Tipografia Chalcografica, Tipoplastica e Lit-
eraria, located in Lisbon at the Arco do Cego), was established in 1800 at the insistence
of D. Rodrigo de Sousa Coutinho, Minister of State. The director of the press was José
Mariano da Conceição Veloso (1742?-1811), a native of Minas Geraes and a noted botanist;
he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well
equipped, with its own foundry for making type, its own presses and its own designers
and engravers, two of whom—Romão Eloy and Ferreira Souto—later introduced the art
of engraving to Brazil. The press produced a relatively large number of works, but in
1801 it was incorporated into the Regia Oficina Typografica, later known as the Impressão
Regia and then the Imprensa Nacional.

The translator, José Joaquim Viegas Menezes, was among a number of Brazilians
recruited to work at the press. Veigas was a native of Marianna, Minas Geraes, born in
1778. He studied in São Paulo and came to Coimbra to complete his studies before his
ordination, in 1797. At the Arco do Cego he learned the basics of engraving and typogra-
phy, which later led him to set up the first press in the present Minas Geraes, established
in collaboration with Manuel José Barbosa in 1821.

The beautiful allegorical frontispiece is by Antonio José Quinto, who is described
by Soares (II, 506) as one of the best artists who worked at the Arco do Cego and the
Impressão Regia. The plates following the text illustrate tools and techniques of engrav-
ing, and the results that can be achieved with various methods. About half these plates
are signed “O P Silva” or “O Pº Silva”; this artist has not been identified by Soares (see
his comment on II, 567). Three other plates are signed “Jorge Fº,” another artist whom
Soares was unable to identify. The remaining plates are unsigned.

Portugal 2360: calling in error for x, ix, 198, 1 pp., and without mention of the plates. Soares,
História da gravura artística em Portugal 1667; see also II, 506, 567, 630-1. JCB Portuguese
and Brazilian Books 801/1. Lisbon, Biblioteca Nacional, A Casa Literária do Arco do Cego
12. Not located in NUC. OCLC: 80664970 (Getty Research Institute, John Carter Brown
Library); 220891146 (National Library of Australia, British Library). Porbase locates a
copy at the British Library.

*24. BOTTO, António. The Children’s Book. Translated by Alice Lawrence
[1935?]. 4° (23.5 x 17.5 cm.), original yellow cloth backed color illustrated
boards (spine slightly soiled; rubbing and scratching to silver on covers,
as with every copy we have seen). Title page in green and black. Green
vignette on title page. Eleven half-page illustrations in text, and eleven small vignettes, ten at the end of the first ten stories, and one at the end of the translator’s preface. Overall in good condition; internally very good to fine. 60 pp., (2 ll.). $40.00

First Edition in English of these short stories for children. The original edition, in Portuguese, had appeared in a similar format with the same cover illustration, in 1931. Another Portuguese language edition appeared in 1944.

António [Tomás] Botto (1897-1959) was a member of the first group of Modernists in Portugal. His poetry has been described as some of the most original in the Portuguese language (Casais Monteiro, Poesia portuguesa contemporânea p. 177), and Botto himself as “uma das realidades definitivas e de primeira fila na intelectualidade portuguesa” (Grande enciclopédia IV, 988). Although his works caused consternation when first published—Botto was the first openly homosexual Portuguese writer—he was soon accepted in the avant-garde literary magazines and later in mainstream publications.

Carlos [António Teixeira Basto Nunes] Botelho (1899-1982), Portuguese painter, illustrator, and caricaturist, was during the 1920s one of the pioneers of the comic strip in Portugal. He was one of the greatest artistic figures of the second generation of Portuguese modernism. See Pamplona, Dicionário de pintores e escultores portugueses, I, 230-2; Grande enciclopédia, IV, 974.

*Biblioteca Nacional, António Botto, p. 83. On Botto, see Dicionário cronológico de autores portugueses, III, 503-6; Fernando Cabral Martins in Machado, ed., Dicionário de literatura portuguesa, p. 71; Carlos Mendes de Sousa in Bibles, I, 728-35; and Saraiva & Lopes, História da literatura portuguesa (16th ed.) pp. 1040, 1160, 1162. OCLC: 23121778 (12 locations). Not located in Porbase (but see the Biblioteca Nacional exhibition catalogue, below, which cites a copy at that institution). Copac located six copies, two at British Library, and one each at Oxford University, University of Birmingham, Trinity College, Dublin, and National Library of Scotland. Not located in Hollis or Orbis.

25. BRAGA, Paulo. A terra, a gente e os costumes de Timor. Lisbon: Editorial Cosmos, ca. 1930-1935. Cadernos Coloniais no. 7. 8°, original illustrated wrappers (spine mostly defective, minor nicks at fore-edge). Lightly browned, but not brittle. In good condition. 48 pp. $75.00

FIRST EDITION; the second appeared in 1935. Includes several chapters on the lives of the indigenous people, one on city vs. rural life, and a glossary of terms (p. 48).

* Porbase (three entries, giving the dates in brackets as 1936, 193-), at Biblioteca Nacional de Portugal (two copies), Biblioteca Central da Marinha (two copies), and Biblioteca Municipal de Elvas. Copac locates a copy at British Library, with the date ca. 1930.

26. CABRAL, Antonio Jacinto Xavier. Explicação analitica do quadro alegorico da regeneração da monarquia portugueza, feito a bico de pena por seu auctor .... Lisbon: Na Impressão Liberal, 1822. 8°, modern dark burgundy full morocco, smooth spine with author, short title, and date lettered
in gilt; covers with gilt tooling within double gilt ruled borders, inner dentelles gilt; marbled endleaves, all text block edges gilt, contemporary orange embossed wrappers with brown borders bound in. Small woodcut arms of Portugal on the title page. Charming blind-stamped border on title page. Overall in fine condition. Engraved frontispiece, 18 pp., (1 blank l.).

FIRST and ONLY EDITION. Cabral’s pen-and-ink drawing of an allegory depicting the main events of 1820 and 1821 having been widely admired, he set out to collect subscribers for an engraved version. The engraving was apparently not completed due to unfavorable political circumstances: Innocêncio had never seen a reference to it. This work describes in detail the layout of the sketch and the figures therein. The engraved frontispiece portrait of the author is by José Vicente Sales.

Cabral, a native of Pernambuco, was a skilled painter and acted for some years as director of the Colégio d’Educação in Recife as well as professor of design there. After 1822 he lived in Portugal and later Rome, where he gained great esteem.


FIRST and ONLY EDITION, a COMPLETE RUN. After the first number, the subtitle changed to Revista-enciclopédica do Círculo Camiliano. The first number appeared in January / March 1951, with the final issue, a double one, 6-7, dated January 1953 / May 1954. The review was directed by Aquilino Ribeiro, with Mário Areias as secretary, from headquarters of the Círculo Camiliano in the Museu João de Deus.

Included in the pages of this review are previously unpublished letters by Ana Plácido and Camilo. There are texts by Aquilino Ribeiro (a total of six essays), Antônio Sérgio, Jacinto Prado Coelho (two essays), Diogo de Macedo, João de Deus Ramos, Maria Archer, Mário Areias, Rocha Martins, and others. Included are a resumé of the Actas of the Círculo Camiliano and a bibliographical register of articles published in the periodical press about Camilo.

The iconography is noteworthy, including covers designed by Abel Manta, Alfredo Cândido, and Manuel Cabanas. There are original illustrations by Armando Boaventura and Sebastião Sanudo, as well as reproductions of works by Abel Salazar, Anjos Teixeira,
João da Silva, Manuel Cabanas, Raul Xavier, and Teixeira Lopes, and facsimiles of writings and photographs of Camilo. The final double issue includes a caricature by Rafael Bordalo Pinheiro depicting Camilo, Castilho, Júlio César Machado, Mendes Leal and Rodrigues Sampaio.


*28. CAMÕES, Luís [Vaz] de. Lusiadas de Luis de Camões, com estampas. 2 volumes. Paris: Na Officina de P. Didot Senior, e acha-se em Lisboa, em Cada de Viuva Bertrand e Filhos, 1815. 12°, mid-twentieth-century marbled boards, smooth spines with gilt fillets and volume numbers, black leather lettering pieces with gilt short titles, text block edges marbled (presumably from an earlier binding). Title pages browned. Some foxing, mostly light, but occasionally more pronounced. Engraved frontispiece portrait of Camões, (2 ll.), clv, 202 pp., (1 l. errata), 5 engraved plates; engraved frontispiece portrait of Vasco da Gama, (2 ll.), 335 pp., (1 l. errata), 5 engraved plates, engraved folding map with outlines in color.

Nicely Printed “Pocket” Edition

*29. CAMÕES, Luís [Vaz] de. Os Lusíadas. Comentários de José Hermano Saraiva. Ilustrações de Pedro Proença. 10 volumes. Lisbon: edição expresso com o apoio Grupo Totta., 2003. Very large 4° (26.5 x 26.5 cm.), original illustrated wrappers, boxed in a cardboard illustrated slipcase. As new. [110; 120; 138; 100; 98; 98; 100; 98; 136] pp. ISBN: 972-9183-15-5 (the complete work); 972-9183-16-3 (volume I); 972-9183-17-1
Each volume is profusely illustrated, and printed in various colors of ink on different colors of glossy paper. The volumes are devoted, in order, to the ten cantos of the Lusíadas, and each contains, in addition to the commentaries of Saraiva and illustrations by Proença, an original short story by an important Portuguese-language author:

Volume I: Manuel Alegre
Volume II: José Eduardo Agualusa
Volume III: Lídia Jorge
Volume IV: Fernando Campos
Volume V: Pepetela
Volume VI: Mário de Carvalho
Volume VII: Jacinto Lucas Pires
Volume VIII: Luísa Costa Gomes
Volume IX: Vasco Graça Moura
Volume X: Nélida Piñon

Weight = 6.146 kg.

Second Appearance of the Lusíadas in Brazil


2 volumes. $900.00

This edition, aimed at a large public, is apparently the second appearance of the Lusiadas in Brazil. The illustrations are after those of the 1817 Paris edition of the Morgado de Mateus.

Provenance: Roberto [Theodorico] Talone da Costa e Silva (1839-1906), distinguished bibliophile and great landed property owner, son of Roberto Teodorico da Costa e Silva,
also a bibliophile and landed proprietor. José Pinto Ferreira, Portuguese army officer and for many years a distinguished book collector, specializing in Camões and the Restauração, as well as a trove of other books on Portuguese military history.

* Pina Martins, Catálogo da exposição bibliográfica, iconográfica e medalhística de Camões 195. Coleção Camaoneana de José do Canto 158. Braga, Bibliographia Camoneana, p. 70. For Roberto Talone da Costa e Silva, see Grande enciclopédia, VII, 898-9; for the bookplate, see Avelar Duarte, Ex-libris portugueses heráldicos 1209.

How to Bandage

31. CANIVELL, Francisco. Tratado de vendages y apósitos, para el uso de los Reales Colegios de Cirurjica, ilustrado con once láminas, en que se manifiestan los apósitos necesarios á cada operacion, tanto separados, como aplicados, con sus correspondientes vendages para la mas fácil inteligencia de los principiantes. Madrid: Oficina de Don Francisco Martinez Dávila, 1821. 4°, contemporary tree sheep (wear to corners, head of spine; some minor scraping), spine smooth with gilt bands, crimson leather lettering piece, marbled endleaves, text block edges sprinkled red. Light dampstains at edge of final 2 plates. In very good condition. (3 ll.), 146 pp., 11 folding engraved plates. $500.00

First printed in Barcelona, 1763; this is the sixth edition. The plates show (with mummifying thoroughness) how to apply surgical bandages, and the text discusses the appropriate types for various parts of the body and for various operations.

* Palau 42286. Aguilar Piñal, Bibliografia de autores españoles 1042: citing copies in Santiago and Lugo. Wellcome II, 295. Not located in NUC. OCLC: 893490916 (Universidad Complutense de Madrid, Universidad de Salamanca); 23998871 (Wellcome Library); 804812626 (Universitat Autònoma de Barcelona); 928729250 (Universidad de Sevilla). National Library of Medicine’s LocatorPlus cites editions of 1763, 1785, 1786, 1796, and 1809, but not this one. Copac repeats Wellcome Library.


FIRST and ONLY EDITION. The third leaf contains a large photograph of Lacerda, and a brief poem by him to Cargaleiro, dated Paris 30 September 1971. The fourth leaf contains a facsimile of the original manuscript in Lacerda’s hand of a much longer poem in praise of Cargaleiro, signed and dated Paris, 15 November 1971. The fifth leaf
contains a transcription of that manuscript. The sixth through the ninth leaves contain full-page illustrations of art by Cargalheiro: an sketch in ink, an oil painting, a panel of tiles, and a watercolor. The last three are in color. The final leaf contains a colophon.

Manuel Cargaleiro, an abstract painter of vivid chromatism and an extraordinary ceramic artist of international renown, was born in 1927 in Vila Velha de Ródão. He trained in ceramics under the direction of Master Jorge Barradas. His painting, sometimes compartmentalized and alveolar, influenced by artists from the École de Paris, such as Delaunay, Ernst, Vasarely and Klee. His compositions are based on geometrical modules and primary colors, suggesting movement in space, perhaps also showing the influence of Vieira da Silva. Cargaleiro has received awards and decorations in Portugal, France and Italy. In 1995 the artist created frescos for the subway station Champs-Elysées Clémenceau in Paris. In 2004, the inauguration of the Foundation-Museum Manuel Cargaleiro, an important center for the art of ceramics to which the artist made donations of works, took place in Vietri sul Mare. The Museu de Arte Contemporânea and the Museu Nacional Soares dos Reis own some of his works.

[Carlos] Alberto [Portugal Correia] de Lacerda was considered one of the best poets of his generation by critics such as João Gaspar Simões, Adolfo Casais Monteiro and Jorge de Sena. He was born on the Island of Moçambique, 1928, and lived in Lisbon, London and later in the United States, where he lectured at Boston University. He died in London, 2007.


**Anti-Vaccination Polemic by “Dr. Smallpox,” 1808**

33. CARNEIRO, Heliodoro Jacinto de Araujo. Reflexoes, e observacões, sobre a pratica da inoculação da vaccina, e as suas funestas consequencias: feitas em Inglaterra, pelo ... encarregado pelo Principe Regente de Portugal, de consultar, e observar os hospitaes, e escolas mais celebres de medicina da Europa. London: Na Impressão de Mr. Cox, Filho e Baylis, 1808. 8°, early brown wrappers (upper splitting at joint; darkened). Title page foxed and browned; minor soiling on plates. In less than good
condition. Manuscript index on recto of final flyleaf by a contemporary hand. Note about Araujo Carneiro (taken from Innocêncio) by a different hand laid in. (5 ll.) [missing half title?], xii, 136 pp., (1 l.), 4 hand-colored engraved plates. $375.00

FIRST EDITION. Araujo Carneiro states, based on his observations in England, that the vaccine does not give immunity against smallpox and that vaccination itself has some dangers. The work earned its author the nickname “Dr. Bexigas.” Araujo Carneiro’s arguments were refuted decisively by Dr. Abrantes in the Investigador Portuguez in 1811. The colored plates show ulcers on a cow, a pig and two children. The Reflexões was printed again in Lisbon, 1809 and in an English translation, London 1809 (Reflections and Observations on the Practice of Vaccine Inoculation).

The Yale and Wellcome copies are described as having 7 preliminary leaves; other copies are described as having 6 preliminary leaves (Innocêncio, Faculdade de Medicina de Lisboa). This copy has only 5, but the signatures and the continuity of the text suggest that all that is missing is a half title.

Araujo Carneiro (1776-1849), a Portuguese physician, fled to London when the French invaded. There he contributed to every issue of the enormously influential Correio Brasiliense, 1808-1822, and corresponded regularly with D. João. In 1812 he shocked society by eloping with the Marchioness de Alorna’s daughter, who died soon thereafter. Although he was appointed chargé d’affaires to Switzerland in 1818, the Portuguese ministers refused to grant him a travel allowance, and he never reached his post. Soon afterwards he fell out of favor with D. João, and eventually became a follower of D. Miguel, who named him Visconde de Condeixa.


**Battle Between the Cats and Dogs at Mafra**

34. CARVALHO, João Jorge de. Gaticanea, ou cruelissima guerra entre os caes, e os gatos, decidida em huma sanguinolenta batalha na grande praça da Real Villa de Mafra. 2 works in 1 volume. Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1781. 8°, contemporary mottled sheep (slight wear), smooth spine with gilt fillets and crimson leather lettering piece, gilt letter, text-block edges sprinkled reddish-brown. Woodcut vignette on title page. Typographical headpiece on p. [i]. Woodcut headpieces at the beginning of each of the four cantos. Woodcut tailpieces at the ends of cantos II and III. Second folding plate neatly reinforced at inner margin without loss. In very good condition. Later ink signature of Augusto Cândido da Costa Lima.
FIRST EDITION, variant with text on verso of the final leaf (some copies have this leaf blank), of this allegorical attack on the extravagances of the author’s time, which appeared again in 1816 and 1828. The Gaticanea, a verse description in four cantos of a mock epic battle in the Portuguese town of Mafra between cats and dogs (symbolizing women and men), is modeled on the Batrachomyomachia (Battle of Frogs and Mice) wrongly attributed to Homer.

The first of the three interesting plates shows Fame crowning the victorious dog, whose collar reads “Maluco” (“insane person”). The folding plate facing p. 1 shows a dog and cat fighting in a kitchen, while a man and woman struggle to separate them; this plate is signed by [Manuel da Silva] Godinho (see Soares, História da gravura artística em Portugal I, 317-9). The second folding plate shows the battle of a large number of cats and dogs in front of the Igreja e Mosteiro de Mafra, rendered in fine architectural detail. Mafra (also known as the Portuguese Escorial) was completed in 1730, and when this work was published, was an Augustinian house.

The final leaf, blank on the recto and with directions for placement of the plates on the verso, is absent in most copies.

* Inocêncio III, 389-390 (giving incomplete collation); X, 283; XI, 294. Palha 1018. Not in Welsh or Greenlee Catalogue. OCLC: 559487539 (British Library); 19911658 (New York Public Library, Yale University, Houghton Library, Thomas Fischer Rare Book Library-University of Toronto, Indiana University, University of Wisconsin-Madison, University of California-Berkeley, Universiteit van Amsterdam-Centrale Bibliotheek); 248761991 (Staatsbibliothek zu Berlin—Preussischer Kulturbesitz); 311739594 (Universitätsbibliothek Leipzig); 433300473 (Biblioteca Nacional de Espana); 457303972 (Bibliothèque Nationale de France). Porbase locates 2 copies, in the Biblioteca Nacional de Portugal and the Fundação Calouste Gulbenkian Biblioteca Geral da Arte. Copac repeats British Library only.

BOUND WITH:


FIRST and ONLY EDITION of this poem in eight cantos of versos hendecasyllabos soltos. It has the peculiarity of using an unconventional system of orthography, based on pronunciation, conforming in part to the theories of Verney expounded in the Verdadeiro metodo de estudar more than forty years earlier.

P. Francisco de Paula Figueiredo (Aveiro 1768-Porto 1803) was a secular priest with a Bachelor’s degree in Canon Law from the University of Coimbra. After completing his studies ca. 1793, he established himself in Porto, where he became renowned for his sacred oratory. In addition to the present poem he was responsible for several brief poetical works and a volume of sermons.

* Inocêncio III, 23; IX, 356. OCLC: 518008137 (Harvard College Library, Houghton Library, Library of Congress, Thomas Fischer Rare Book Library-University of Toronto, Cleveland Public Library, University of Michigan, Indiana University, Purdue University, University of Illinois at Urbana Champaign, Washington University in St. Louis; it is unclear if some of these may be digital copies), 56054286 (British Library); 731466970
Porbase locates four copies: two in the Biblioteca Nacional de Portugal, one in the Fundação Calouste Gulbenkian Biblioteca Geral de Arte, and one in the Biblioteca Municipal de Elvas.

**Ship’s Rigging, Blocks, Rudder, Capstan, etc.**

35. CISCAR, Francisco. *Reflexiones sobre las maquinas y maniobras del uso de a bordo*. Madrid: en la Imprenta Real, 1791. Folio, contemporary tree sheep (minor wear; joints skillfully repaired), flat spine with crimson morocco lettering piece, marbled endleaves. Crisp and clean. In fine condition. xxxii, 386, 23 pp., 23 folding plates, 1 folding table. $3,000.00

*First and only edition of this work on a ship’s accoutrements, including rigging, blocks, rudder and capstan. There are also long sections on the shape of the hull and how it moves through the water.*

Ciscar (d. 1833), a native of Oliva in Valencia, participated in several Cuban campaigns from 1780 to 1783, including the escort of the Comte de Grasse’s fleet after its defeat. In 1811 he was sent to Cádiz as a deputy to the Cortes, and was elected president of that body. The Regency later put him in charge of a canal to be built between the Pacific and the Gulf of Mexico, but because of political unrest in the area, the project never got under way.


**Who’s Afraid of the Big, Bad Wolf?**

36. CLAMORGAN, Jean de. *La chasse du loup, necessaire a la maison rustique … en laquelle est contenue la nature des loups, & la maniere de les prendre, tant par chiens, filets, pieges, qu’autres instrumens: le tout enrichy de plusieurs figures & pourtraicts representez apres le naturel ….* Lyon or Geneva: par Gabriel Cartier, 1597. 8°, modern green half calf, spine with raised bands at head and foot, each of the two with small gilt ornaments, title stamped vertically in gilt between the bands; all edges gilt. Woodcut device on title-page, woodcut headpiece and initial letters, 14 large woodcut illustrations in text. Slight dampstaining. In fine condition. Bookplate inside cover: “Ex-Libris John Arthur Brooke / Fenay Hall,” with a tasteful illustration of an aristocratic library. 43 pp. $2,800.00

*Later edition of this popular work on wolf hunting. Clamorgan first offers observations drawn from sources as diverse as Aristotle and Olaus Magnus on the natural history of wolves and the medicinal uses of preparations derived from wolf excrement and body parts. Clamorgan acknowledges that most of the medicinal information (pp.*
Item 52
15-17) derives from Pliny the Elder’s *Natural History,* for example: wolf’s liver in mulled wine as a cure for a cough, wolf excrement as a cure for cataracts, and wolf fat as a treatment for conjunctivitis. The chapter’s subsections include uses for wolf’s excrement, fat, liver, gall, bones, oil, flesh, and hide. Clamorgan also notes that, as stated in Pliny, wolf’s parts have been used against magic.

Later chapters address such topics as training bloodhounds for the hunt, how to distinguish wolf tracks from dog tracks, and strategies for capturing wolves using traps, nets, and decoys. Each method is illustrated by one or more nearly full-page woodcuts.

The *Chasse du loup* was first printed in 1566 (Paris: J. Du Puys) to accompany the third edition of Charles Estienne’s *L’agriculture et maison rustique.* Both works were frequently reprinted well into the seventeenth century and are often found bound together, though each also seems to have been published separately on occasion. An earlier Gabriel Cartier edition appeared in 1584, without place of publication. The 14 woodcuts in this edition are free copies of those in the earlier Du Puys editions.

Clamorgan served in the French navy for nearly 50 years. Although *La chasse du loup* is his only published work, he also wrote an unpublished treatise on navigation and shipbuilding.


37. **COELHO, António Borges.** *A Revolução de 1383-1385 na “Crónica de El-Rey D. João I de boa memória” de Fernão Lopes: um texto de António Borges Coelho; 12 litografias de Rogério Ribeiro.* Lisbon: Sociedade Cooperativa de Gravadores Portugueses, 1984. Large folio (53 x 35.9 cm.), loosely inserted in publisher’s beige cloth portfolio with burgundy silk tie. LIMITED EDITION: Number 26 of 100 copies. [There were also 10 copies with the indication P.A. (prova de artista) numbered I through X, and 15 copies with the indication H.C. (hors commerce) numbered I through XV.] The book contains 12 full page lithographs (1 in color), all signed and dated by the artist, with the indication 26/100 in his hand. The preface, occupying pp. [6-7] is signed by the author of the text. There are also another 12 smaller silkscreen illustrations, each occupying about a third of a page. The lithographs were printed by Humberto Marçal; the text and smaller illustrations were printed in silkscreen by Júlio Manuel. Uncut, in fine condition. [56 pp.], illustrated. ISBN: none. $800.00

FIRST and ONLY EDITION, limited to a total of 125 copies, of which this is number 26 of 100 offered for sale. António Borges Coelho (born Murça, 1928), is one of Portugal’s premier historians, specializing in the medieval and early modern periods. His *A revolução de 1383: tentativa de caracterização: importância histórica,* first published Lisbon:
Portugália, 1965, has gone through at least five editions. The sculptor, painter and book illustrator Rogério Ribeiro (born in Estremoz, 1930), has also worked with ceramics, tapestries, and engraving.

* For the historian, poet and university professor António Borges Coelho, see Dicionário cronológico de autores portugueses, V, 577-8. On the artist Rogério Ribeiro see Pamplona, Dicionário de pintores e escultores portugueses (2nd ed., rev.), V, 57-8; also Rocha de Sousa, “Lisboa / Galerias” in Artes plásticas (September 1974). Not in Porbase, which cites numerous works by Borges Coelho (123 “hits”) and a number illustrated by or about Ribeiro (40 “hits”). Not in Hollis, which lists 20 titles for Borges Coelho, and 1 work illustrated by Ribeiro. Not in Orbis, which lists 20 works by Borges Coelho, and 6 works illustrated by Ribeiro. Not in Library of Congress Online Catalogue, which lists 28 works by Borges Coelho, and 3 titles with illustrations by Ribeiro. Not in Melvyl, which lists 36 works for Borges Coelho and a catalogue for an exhibition of Ribeiro held at the Nasoni Gallery, Porto, 1986. Not in British Library Integrated Catalogue. Iris lists two other works illustrated by Ribeiro at the Getty Library, but not this one.

Early Mention of the Gold Rush, Part of a Voyage Around Cape Horn


Deck and Port includes chapters on the trip of the frigate Congress from Norfolk, Virginia, to Rio de Janeiro; Rio de Janeiro; the passage from Rio to Cape Horn and Cape Horn to Valparaiso; Valparaiso; the passage from Valparaiso to Callao; Lima; the Callao to Honolulu passage; Honolulu; Honolulu to Monterey; and California (San Francisco, Capt. John C. Fremont, gold miners). The lithograph illustrations show Rio de Janeiro, Valparaiso, Lima, and San Francisco (in 1846).

Colton (1797-1851) was born in Vermont and attended Yale and Andover Theological Seminary. Ordained a minister in 1825, he accepted a commission as a chaplain in the U.S. Navy aboard the U.S.S. Constellation in 1831 in an attempt to improve his health. His first two travel books—Ship and Shore and a companion work, A Visit to Constantinople and Athens (1836)—were based on Colton’s first extended voyage, to the Mediterranean from 1832-1835. Colton later sailed the Pacific aboard the U.S.S. Congress and was appointed chief judge at Monterey, California in 1846. A letter of Colton’s published in 1848 in the
Theorem 12.
La circunferencia de un círculo, puesta en el mismo plano que el ojo, parecera línea recta.

Sea la circunferencia $B D$ y el ojo $A$, en el mismo plano que la circunferencia $B D$, y fíjate del movimiento visible $A B, A C, A D$ y ponga ninguna colación visible de este modo que no la circunferencia $B C$ pareciera circunferencia $B C$, fíjate del movimiento visible de la circunferencia $B C$ que lo cual la circunferencia $B C$ pareciera línea recta, y de la misma manera $C D$ y al mismo modo la circunferencia $B D$ pareciera línea recta.
North American and United States Gazette (Philadelphia) was the first public announcement of the discovery of gold in California. Colton’s best-known work, Three Years in California (1850), describes California immediately before and after the 1848 gold rush.


With a Biography of an Ill-Fated Brazilian Romantic Poet


For the first and only edition. The Almanach gave sketches of the lives of those recently deceased who had excelled in the arts or public service. Innocência found it exceedingly useful and well balanced: “com retratos bem gravados ... acompanhada de traços biográficos de valor e encomiasticos, sem exageração por serem cordatos e justos.”

This volume begins with an article on the Brazilian poet Manuel Antonio Alvares d’Azevedo (pp. 3-18 and frontispiece). Alvares d’Azevedo, a native of São Paulo, had died in 1852 at age 20. A poet, short story writer, playwright and essayist, he is considered one of the leading exponents of the Romantic and Gothic schools. All his works were published posthumously, and he developed a cult following.

The table of contents runs to six densely spaced pages. Pages 22-23 list Senhoras que colaboraram no presente Almanach. Among the other contents preceding the calendar (pp. 102-112P) are information on travel routes and postage; use of papel selhado; and fire signals for various parishes (?). The rest of the volume is filled with historical vignettes, anecdotes, poems, and puzzles, often illustrated with wood engravings.

The Novo almanach de lembranças, first published in 1851, was founded by Alexandre de Castilho. Rodrigues Cordeiro joined in 1861, and took over publication in 1872, after Castilho’s death. After Rodrigues Cordeiro’s death the Novo almanach was continued by his nephew and then his nephew’s son, until at least 1920.

Antonio Xavier Rodrigues Cordeiro (Cortes, near Leiria, 1819-1896, Lisbon) was a noted poet and journalist. With some of his fellow students at Coimbra, he published in 1844 Trovador, an anthology.

* Cf. Os sucessores de Zacuto: o almanaque na Biblioteca Nacional 713, listing the complete run as 1872-1932 (published 1871-1931). Innocência I, 299-300; VIII, 321; XX, 150; XXII, 387-91; Fonseca, Aditamentos p. 67. Not located in Union List of Serials. NUC: DLC, NcU (without specifying holdings of each). Not located in Porbase, which cites similar titles for 1850, 1866, 1871, and 1903. Copac lists a series with this title for 1851-1871, by Alexandre Magno de Castilho with Rodrigues Cordeiro, and another series 1872-1925; both are at British Library.
40. CORDEIRO, Antonio Xavier Rodrigues. *Novo almanach de lembranças luso-brazileiro para o anno de 1887 ornado de gravuras, enriquecido com materias de utilidade publica, o retrato e elogio critico biographico do distincto poeta brasileiro Luiz Nicolau Fagundes Varella, por .... 37 anno da collecção.* Lisbon: Livraria de Antonio Maria Pereira, (1886). 8°, publisher’s olive-green cloth, elaborately black- and gilt-stamped (some wear); yellow pastedowns and flyleaves with advertisements. Numerous wood-engravings and tables in text. Internally fine. Overall in very good condition. Wood-engraved frontis portrait, 479, (1) pp. [i.e., 495, with 16A-16P following p. 16], (8 ll. advertisements). $65.00

FIRST and ONLY EDITION. The volume begins with a 36-page biography of the Brazilian poet Luís Nicolau Fagundes Varela (1841-1875); a portrait of him serves as the frontispiece. The rest of the volume is filled with poems, historical trivia, anecdotes, and puzzles, many illustrated with wood engravings. Sample topics: Gustave Doré, Lucifer, the aborigines of New Zealand, the Torre de S. Vicente de Belém, Felix Mendelssohn, and the Camões Grotto in Macao.

The opening pages include postage rates, railroad tables, a calendar, and lengthy lists of winners of last year’s puzzles, with their town and number of puzzles solved.

The *Novo almanach de lembranças*, first published in 1851, was founded by Alexandre de Castilho. Rodrigues Cordeiro joined in 1861, and took over publication in 1872, after Castilho’s death. After Rodrigues Cordeiro’s death the *Novo almanach* was continued by his nephew and then his nephew’s son, until at least 1920.

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* Cf. Os sucessores de Zacuto: o almanque na Biblioteca Nacional 713, listing the complete run as 1872-1932 (published 1871-1931). Innocência I, 299-300; VIII, 321; XX, 150; XXII, 387-91; Fonseca, *Aditamentos* p. 67. Not located in *Union List of Serials*. NUC, DLC, NeU (without specifying holdings of each). Not located in Porbase, which cites similar titles for 1850, 1866, 1871, and 1903. Copac lists a series with this title for 1851-1871, by Alexandre Magno de Castilho with Rodrigues Cordeiro, and another series 1872-1925; both are at British Library.

41. CORTEZ, Alfredo. *Zilda.* Peça em 4 actos. *Ilustraçõe de D. Alice Rey Colaço, D. Milly Possoz, Jorge Barradas.* Porto: Companhia Portugueza Editora, 1921. 8°, original printed wrappers (spine slightly worn at head and foot). In good to very good condition. Signature on title-page. 255 pp., with color illustrations (showing the sets) tipped to 4 pages. $175.00

FIRST EDITION of the first play by the dominant Portuguese dramatist of the period between the First and Second World Wars. “Representada a primeira vez no Theatro Nacional Almeida Garrett, em março de 1921” [with cast list]—p. [4]. The four color illustrations depict sets from the original stage production tipped in. “Uma capa original de Alice Rey Colaço” (p. 12). *Zilda* is a psychological drama set in a working-
class household; judging from the review laid into this copy, it was widely denounced as immoral when first performed.

Cortez (or Cortês, as the some pedantic present-day cataloguers would have it; 1880-1946), a lawyer with a degree from Coimbra University, is described by Rebello as “figura cimeira da dramaturgia portuguesa ... a sua obra, de expressão rigorosa e linear, quase ascética, acusa um perfeito domínio da técnica teatral, uma análise impiedosa dos costumes da sociedade sua contemporânea e uma profunda compreensão anímica do povo português.” His second drama, O Lôdo, was set in a Lisbon brothel; all the Lisbon theaters refused to put it on, and he finally produced the play under his own initiative in July 1923. It later ran in a major Lisbon theater and throughout Portugal.

* Rebello, 100 anos de teatro português pp. 64-65. Saraiva & Lopes, História da literatura portuguesa (1976) p. 1172. Grande enciclopédia VII, 814. See also Etelvina Santos in Machado, ed., Dicionário de literatura portuguesa, pp. 144-5; Maria Aparecida Ribeiro in Bíblos, I, 1312-3; Dicionário cronológico de autores portugueses III, 230. Not located in NUC. OCLC: 35730195; 62275484; 245672556; 645318448; 645318449. Porbase locates three copies at the Biblioteca Nacional de Portugal and one at the Universidade Católica Portuguesa-Biblioteca João Paulo II. Copac locates a single copy, at Manchester University.

Includes Home Remedies for Common Diseases, 1757


Lisbon: Na Officina de Domingos Gonsalves, 1757. 8°, contemporary sheep (some wear at head and foot of spine, corners; other minor binding wear), spine gilt with raised bands in five compartments, black leather lettering piece, gilt letter, edges rouged. Woodcut vignette on title-page; numerous woodcut illustrations in text; woodcut initials, headpieces, tailpieces and tables. In very good condition. (2 ll.), 316 pp. $350.00

This handbook of astronomical information, one of the most popular works ever published in Castilian, first appeared in Valencia, 1594 with the title Lunario perpetuo. Silva de Brito’s translation was printed in Lisbon, 1703 and many times thereafter, up to 1849. Besides the astronomical information, it provides extensive material on weather forecasting, astrology and medicine (including procedures for purging and bleeding a patient and home remedies for common diseases).

Construction of Telescopes

43. COUTO, Mateus Valente do. *Princípios de óptica aplicados à construção dos instrumentos astronómicos para uso dos alunos, que frequentam o Observatório da Marinha*. Lisbon: Na Typografia da Mesma Academia [Real das Sciencias], 1836. 4°, contemporary blue-gray plain wrappers (spine defective). Woodcut arms of the Real Academia das Sciencias de Lisboa on title page. Tables in text. Light dampstain in upper inner corner of first few leaves. Uncut. Overall in good to very good condition; internally very good. Old (contemporary?) ink manuscript inscription “Optica—Instrumentos Astronomicos” on front cover. Ink manuscript inscription “F. Oom—18147” on verso of title page. (4 ll.), 108 pp., 6 folding lithographic plates. $600.00

First and only edition of this elaborate textbook on the construction of telescopes for use by students at Portugal’s naval observatory. The work makes use of principles of mathematics, optics, physics, vision, etc.

Mateus Valente do Couto (1770-1848), a native of Macapá in Pará, near the mouth of the Amazon, was a distinguished physician and mathematician, Director of the Portuguese Naval Observatory and a member of the Academia Real das Sciencias de Lisboa. His parents were Portuguese, natives of Mazagão. He left a number of scientific works.

Iñocencio VI, 168-9 (without mention of the preliminary leaves). Sacramento Blake VI, 256-9 (also without mention of the preliminary leaves). OCLC: 253104612 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 457271132 (Bibliothèque nationale de France); 6084703 (British Library); 753073463 (British Library). Porbase locates two copies, both in the Biblioteca Central da Marinha. Copac repeats British Library only. KVK (44 databases searched) repeats only the copies recorded via OCLC and Porbase.

Hundreds of Pharmaceutical Ingredients Plus Recipes, 1810

44. COXE, John Redman. *The American Dispensatory, containing the operations of pharmacy; together with the natural, chemical, pharmaceutical and medical history of the different substances employed in medicine*.... Philadelphia: Published by Thomas Dobson, 1810. 8°, contemporary calf (chafed, upper board detached). Tear along gutter of title page (8 cm.); some browning and foxing. In good condition. Faint ownership signature of T.L. Beach at top of title-page. 839 pp., 6 engraved plates showing various instruments for mixing medications. $250.00

Second edition of a work that first appeared in Philadelphia, 1806; by 1831 it had gone through 9 editions. It lists the nature of hundreds of medical ingredients and gives recipes for their use. Coxe was the first to practice vaccination in Philadelphia and did much to overcome the ignorance and prejudice against it.

Shaw and Shoemaker 19883. Not in Wellcome; see II, 402, for the fourth, sixth and ninth editions. Austin 553. On the author, see Garrison & Morton 5425. Not in Sabin, which lists other works by the author. OCLC: 77765949 (Countway Library-Harvard
PROPIEDADES DEL HALCON.

LIBRO OCTAVO.
CAPITULO XLII.

GENEROSA Especie de Gaúlines el Halcon, Ancestrales conocida en nuestra España, por los cuales que la Casa Real y los Reyes, naciones para salir a bolar las Garzas. Sobre diez diferencias de Gaúlines, que escriben Plinio.

FIRST and ONLY EDITION. Transcription of the previously unpublished manuscript, with a brief introduction by the anonymous editor, indexes of illustrations in each volume, and a 10-page geographical index at the end. Serra Craesbeeck (1673-1736), a descendant of the Craesbeeck printing dynasty, authored several works on ecclesiastical and secular history, as well as on genealogy.

See Grande enciclopédia VII, 985 and Barbosa Machado II, 300.

*46. Crisol. N.º 1 [all published]. Coordenação geral de José Carlos González. Coordenação de Crisol de José-Alberto Marques. Coordenação artística de António Castilho. Administração de Jacqueline González e Vítor Lambert. Linda-a-Velha: Publicação Sal de Terra, Cooperativa de Produção Artística; printed Lisbon: Tip. Freitas Brito, Lda., Setembro 1983. 4° (21.5 x 21.2 cm.), publisher’s printed wrappers. Light browning. Overall in very good to fine condition. 39 pp., (1 p. advt.), envelope (11 x 7.1 cm.) loosely inserted, stamped “Cromos Crisol”, containing squares with concrete poetry texts and illustrations, numbered 1 through 18 (5.1 x 5.1 cm.) for the purpose of being pasted into squares in the text numbered 1 through 9 and 10 through 18, on pp. 23 and 31 respectively. $400.00

FIRST and ONLY EDITION of the FIRST and ONLY ISSUE PUBLISHED of this concrete poetry review. On p. 3 is an editorial stating the principles of the magazine and mentioning the establishment of the Cooperativa Sal da Terra, for the end of furthering cultural production. It is signed (in print) by the founders: António Castilho, António Folgado, Jaqueline González, José-Alberto Marques, José Carlos González, Manuel Costa Leite, Paulo Sucena, Pedro Monteiro, Vasco da Costa Marques, and Vítor Eugénio Lambert. On pp. [38]-39 appear “Estatutos da ‘Sal da Terra’—Cooperativa de Produção Artística Cooperativa de Responsabilidade Limitada.”

Included in the volume are poems by Luis Pignatelli (“Christalografias,” pp. 3-9), José Carlos Gonzalez, Efráiz Filipe, Fernando Fernandes, José-Alberto Marques (“Festórias,” pp. [16]-19), Manuel Maria, João Rui de Sousa (“Algunas asserções sobre o real,” pp. [24]-25), Luís Veiga, João Vieira, and Luís Veiga Leitão. There are also essays
or prose poems by Apelles Espanca (“Buñuel, o permanente,” pp. [12]-13), Wanda Ramos (“Nomear o insólito,” pp. [28]-[30]), and Alexandre Vargas (“Satélite / Selenita (nos cornos de lua),” pp. [32]-33). Finally, on p. 37 appears an advertisement by José-Alberto Marques, poeta, announcing the opening of an office on the first of September, and offering his services at baptisms (modalidade quadra), marriages (modalidade quadra), declarations of love (modalidade soneto), ends of terms (modalidade verso branco), silver, golden, and diamond anniversaries (modalidade quadra), divorces (modalidade rima de pé quadrado), epitaphs (modalidade quintilha e alexandrinos), and finally stating that he offers concerts of poems for poets with their books in the press.


Lyell: “One of the Most Sumptuously Printed of Early Spanish Books”

47. [CRÓNICA del Rey Don Juan el Segundo]. Comiença la Cronica del Serenissimo Rey Don Juan el Segundo deste nombre, impressa en la muy noble y leal ciudad de Logroño: por mandado del catholico rey don Carlos su visnieto .... Logroño: Arnão Guillen de Brocar, 1517. Folio (36 x 24.5 cm.), contemporary blind-tooled calf, boards nicely refurbished (but with some recent damage to corners and rubbing to spine); very skillfully rebacked, and with new clasps. Large woodcut on title-page, 2 full-page woodcuts, printer’s device below colophon. Gothic letter (Norton types 8:117G, 10:99G, 18:68G), printed in red and black throughout. Minor soiling and stains (including some marginal dampstaining on first few leaves), 4 tiny wormholes touching a few letters per page through quire q. Crisp; overall in very good to fine condition. Early manuscript record of sale at foot of title, in ink. (2 blank), (26), 254 [i.e., 255], (2 blank) leaves, signed ✠10, a-B8, a9, b-b8, aa-hh8, ii6. $200,000.00

FIRST EDITION. This magnificent classic was produced, according to the colophon, at the command of Charles V by his printer Arnão Guillen de Brocar; this is the first intimation we have that Brocar had been appointed royal printer. Later editions appeared in Seville, 1542 (colophon: 1543); Pamplona, 1591; Valencia, 1779; and finally in 1877. (See Simón Díaz.)

The large woodcuts, initials and printer’s device are striking examples of the art of contemporary Spanish book illustration. The title-page woodcut shows the king enthroned, with two figures kneeling before him; one, presumably the author, is reading from a book. Lyell notes that the borders are especially fine (Early Book Illustration in Spain, p. 286, with illustration of title-page as fig. 224). The full-page woodcut of the Crucifixion on the verso of ✠10 is signed by “I.D.”, whom Lyell calls “one of the master Spanish woodcutters, and one of the few whose work can be identified” (p. 286 and fig. 225). Facing the first page of text (f. B8r) is a full equestrian portrait of D. Juan II, surrounded by smaller woodcut portraits of the other dramatis personae (five women, three men). The printer’s device that appears at the end of the Crónica is the first appearance of what Norton calls Brocar’s “E” device. In the upper compartment is a portrait of the printer kneeling before the emblems of the Passion, and in the lower are 2 archangels supporting a coat of arms with the monogram “AG” and the figure of a boar.

D. Juan II, King of Castile from 1406 to 1454, was a weak ruler but a notable patron of literature and the chivalric arts. The son of Henry III and Catherine of Lancaster, he
ascended the throne at the age of two. His 48-year reign—the longest in the history of the Trastámara dynasty—was a period of continuous disorder and rivalry among the nobility. Amiable but of weak character and will, D. Juan had little interest in government. At an early age he fell under the influence of Álvaro de Luna, who became the king’s constable and favorite, and one of the most powerful men in Spanish history. Luna’s hold over the king inflamed the nobility and neighboring kingdoms, causing rebellion, hostilities and court intrigues. The Crónica is antagonistic to Luna, blaming Spain’s troubles on the king’s indifference and Luna’s ambition. Yet this was a period of high intellectual achievement, fostered by the king’s taste for and patronage of literature. Though a failure as a statesman, D. Juan II made his court an important literary center from which Renaissance classicism and humanism spread throughout Spain.

The Crónica, which begins with the death of Henry III and continues until the death of D. Juan II, is organized by the years of the king’s reign, each subdivided into chapters. It contains transcriptions of numerous important original letters and other curious contemporary documents. Distinguished by its meticulous attention to sources, it is considered more reliable and trustworthy than any previous Castilian chronicle, and is of the greatest historical value. Given the extraordinary importance of Álvaro de Luna during the reign, it is not surprising that he should be a central figure, nor that the culminating episode of the work is the description of his beheading.

Scholars disagree over the authorship of this work to the point that Simón Díaz, Ward, the Catalogue of the Hispanic Society, the Catálogo colectivo and others list it simply under Crónica. The prologue is by Álvar García de Santa María, and the colophon adds that the work was "corregida por el Doctor Lorenzo Galíndez de Carvajal," professor at Salamanca and a member of the royal council. Fitzmaurice-Kelly (p. 102) ascribes the work to Álvar García de Santa María, retouched by others, and the final revision was by Lorenzo Galíndez de Carvajal. Ticknor (History of Spanish Literature I, 183-6) ascribes various parts of it to Álvar García de Santa María, Juan de Mena, Juan Rodrígues de Padron, and Diego de Valera, but believes the work was put together in this form by Fernán Pérez de Guzmán. (Pérez de Guzmán [ca. 1390-1460] was active in public affairs at the time, but his opposition to Luna led to an early retirement.) Ward states, “It is probably the work of the celebrated converso Álvar García de Santa María, who drew on many earlier chronicles for his compilation” (p. 305).

Arnau Guilleón de Brocar, probably a Frenchman, began printing in Pamplona in 1490. By 1502 he had moved on to Logroño, where he produced the first of many works by the great scholar Antonio de Nebrija. Possibly at Nebrija’s recommendation, Brocar became official printer to the University of Alcalá de Henares and produced one of the monuments of early Spanish typography, the Complutensian Polyglot Bible, 1514-1517 (Norton 27A). He eventually opened printing offices at Toledo and Valladolid as well. The Crónica was one of the last works produced by Brocar at Logroño, just after he was appointed royal printer, and is especially notable in that the gothic letter and commentary types, the device, and most of the woodcut initials were new to Brocar’s press. Brocar probably died in 1524.


Reprint of the 1913 first edition, which was limited to 100 copies, in smaller format with the two volumes bound together. There was also a reprint by the Holland Press, 1962, limited to 250 copies. This catalogue describes 495 items. The collection covered works printed from about 1455 until 1680, and included items printed in Holland, Belgium, Switzerland and Austria-Hungary as well as Germany. Fairfax Murray’s German books included items once owned by Thomas Howard, 2nd Earl of Arundel and Surrey, King George I, Jean Grolier, and William Morris, to whom the catalogue was dedicated. One of the most interesting parts of the collection was a complete set of the various editions of Bernhard von Breydenbach and his journey to the Holy Land 1483-4. Lavishly illustrated with full page plates of bindings, and reproductions of woodcuts, many full-size; exact collations, meticulous, often original, descriptions, and investigations are given for all the vast amount of material which is here assembled. In the words of Seymour de Ricci, “The two volumes are bibliographical monuments of lasting importance”. Breslauer and Folter state: “Owing to the extremely detailed bibliographical descriptions and critical notes by Davies, successively cataloguer and owner of the London bookselling firm of J. & J. Leighton, from whom many of the books were acquired, the catalogues of the Fairfax Murray Collection of German fifteenth- and sixteenth-century illustrated books (including a few of later date) may be considered selective bibliographies of their subject and belong indeed to the best reference works on it.”

* Breslauer and Folter 147 (for the original edition).

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**Country Homes in Suffolk**

49. **DAVY, Henry.** *Views of the Seats of the Noblemen and Gentlemen in Suffolk.* Southwold: “Published by the Author”, 1827. “Royal quarto” (32.2 x 25.5 cm.), original printed wrappers (spine gone; minor fraying and one short tear [2 cm.] to outer edge of front wrapper; light soiling). Light waterstains at beginning of volume affecting six plates (mostly in the blank margins); some toning and foxing, but not affecting the plates. Overall in very good condition. (1 blank l., 21 ll.), 20 engraved plates. Printed list of plates on verso of front wrapper. List of subscribers (on verso of another list of subscribers for the author’s *The Architectural Antiquities of Suffolk*) tipped in at beginning of volume. $1,200.00

FIRST and ONLY EDITION. First part, all published, of a projected volume of engraved views of country houses in Suffolk, with accompanying descriptive text, planned by its author on similar lines to J.P. Neale’s well-known series *Views of Seats* (of which publication had begun in 1818). The views themselves, engraved by J. Lambert from Davy’s own drawings, are of good artistic quality and are a helpful record of the exterior appearance of a number of smaller country houses in Suffolk, some unfamiliar, others since altered or demolished. (One wonders which architect of the early or mid-eighteenth century designed Hintlesham Hall, where in 1827 there was a room “fitted up
as a museum, with a collection of natural and artificial curiosities, and antiquities.”) In an “address to subscribers” dated December 1826, recorded as bound into another copy of this book, the author explains that the book was to have been published by subscription, but the cost of the publication had not been properly calculated. Although it was still his intention at that date to issue forty plates in all, the present “first part”, issued in four numbers of five plates each, was all that ever appeared. The copies subscribed for numbered about 180, of which some thirty-three were to have the plates in india-paper proof, and some sixty-five were to be issued in large quarto format, as the present copy (the remainder of the edition was to be octavo). Not all these copies were necessarily distributed, and the book is certainly very uncommon today.

Not in BAL Catalogue (although mentioned in passing by the compilers in the note to their no. 822). NUC: Supplement: DeU. OCLC: 34838238 (Yale University, University of Delaware, British Library, Cambridge University); 557578974 and 559557967 (both British Library); 79561391 (Cambridge University again); 505046552 (University of Leicester). Copac adds Society of Antiquaries in London, Oxford University, and Victoria & Albert Libraries. Not in Fresco. Not in Iris.

*50. DIAS, Pedro, and Francisco de Macedo. *A Iluminura nos descobrimentos.* Lisbon and Porto: Figueirinhas, 1990. Folio (30.4 x 23.5 cm.), publisher’s cloth, original illustrated wrappers bound in, color plate tipped on to front cover. As new. 39 pp., 11 pp. plates (4 pp. in color), (1 l.). One of 140 numbered copies printed on 160 gr. Printomat paper, hand-bound by Eduardo Coelho. [There are also 10 such copies marked with the letters A through J, as well as 1,000 copies on 125 gr. Printomat paper, in wrappers.] ISBN: none. $18.00

First and Only Separate Edition. This is an offprint from *A Iluminura em Portugal: Catálogo da exposição inaugural do Arquivo Nacional de Torre do Tombo.* It includes the essay by Francisco de Macedo, “Breves considerações sobre a iluminura no período dos descobrimentos,” and the portion of the catalogue and illustrations relating to this essay. The exhibition was organized by Martim de Albuquerque and Inácio Guerreiro.

*51. DUARTE, Manuel Florentino, José Costa Leite, José Pacheco, et al. *Literatura de cordel: antologia.* 2 volumes. São Paulo: Global Editora, [1976]. 8°, original illustrated wrappers. Good to very good condition overall. 168 pp., illustrated; 189 pp., (1 l.), illustrated. 2 volumes. $35.00

Volume I contains an introductory essay by ethnographer Mário Souto Maio, “Literatura popular em verso, literatura popular nordestina, literatura de cordel: uma introdução,” including bibliographical endnotes (pp. 5-16). There is a bibliography by the same writer (pp. 17-30). The rest of the volume contains illustrated popular poems by Duarte, Leite, Pacheco, and José Soares, illustrated with woodcuts.

Volume II contains an “Apresentação” by Roberto Goldkorn (pp. 7-8) and an unsigned “Nota introdutiva” (pp. 9-10), followed by popular poems and woodcut illustrations by Abraão Batista.
52. DUGUAY-TROUIN, René. *Memoires de Monsieur Du Guaie-Trouin, lieutenant general des armées navales de France, et commandeur de l’Ordre Royal & Militaire de Saint Louis* (Paris?): [colophon:] C.F.δ. . . [sic], 1740. Large 4°, recent navy full Oasis morocco, spine with raised bands in 7 compartments, title gilt in second compartment from head, text-block edges rouged (for an older binding). Title page printed in red and black, with large engraved allegorical vignette. Engraved headpiece and initial. Printed on thick paper of high quality. Occasional very slight browning, small piece clipped from front free endpaper. Crisp, with ample margins. Fine condition. Engraved frontispiece, (2 ll.), xl, 284 pp., 6 engraved plates [5 of them folding]. $3,000.00

First authorized edition of the memoirs of one of the most illustrious French sea-men and corsairs. Although Duguay-Trouin did not wish them published until after his death (in 1736), the *Memoires* appeared in an unauthorized edition of Amsterdam, 1730. While this authorized quarto edition of 1740 lacks many details of the author’s youthful adventures, which he suppressed at the request of Cardinal Fleury, it was edited from the author’s corrected manuscript by P.F. Godart de Beauchamps-Barbier, with additions by the author’s nephew, Luc de La Garde-Jazier. Borba terms this edition “the most sought after one, not only because of its especial beauty, but also because it contains the definitive text.”

In 1710, DuClerc led a French expedition against Rio de Janeiro, but he and the greater part of his force were captured. Duguay-Trouin assembled a larger fleet in the following year and again attacked Rio, occupying the city for some two months. It is interesting to compare Duguay-Trouin’s *Relation*, 1712, with his *Memoires*, regarding the attack on the port and city of Rio de Janeiro and the ransacking of the churches’ treasures: in the later work he explains at great length how he returned those treasures to the Jesuits. On the expedition against Brazil and the attack on Rio de Janeiro in 1711, see pp. 157-200; pp. 273-84 contain a list of all officers and men participating in the Brazil expedition.

The *Memoires* is a splendid example of French book making, finely printed on thick paper. The highly accomplished engravings, by J.P. Le Bas and A. Coquart, include a portrait of the author, a view of a French man-of-war with parts labeled, four large folding views of naval engagements, and a folding plan of Rio de Janeiro and vicinity in 1711, with Duguay-Trouin’s ships attacking. The vignette on the title page shows a putto with a trident perched on a globe that rests on a galley; beneath the galley are two sea monsters. Page 1 has a vignette of Neptune holding his trident, surrounded by minons with naval accoutrements.

This 1740 edition was followed in the same year by quarto and octavo editions published in Amsterdam by Pierre Mortier, who had earlier published the unauthorized 1730 edition. Borba de Moraes had seen later editions of 1741, 1746, 1748, 1756, 1769, and 1773, each with the author’s portrait, five plates and a map.

MEMORIA
Sobre
A CONSPIRAÇÃO DE 1817,
VULGARMENTE CHAMADA
A Conspiração de Gomes Freire:
ESCRITA E PUBLICADA
POR UM PORT
AMO DA JUSTIÇA E DA

Impresso por Ricardo e filhos
1822.

Second edition? It had appeared in Regensburg, 1904. Includes chapters on magnetism, static electricity, electrochemistry, galvanization, electrical lighting, electromagnetism, induction, X-rays, and heavy current (including the Siemens motor). Illustrations in the text show scientific and practical equipment for using electricity.


54. [ERCOLANI, Giuseppe Maria]. *La Sulamitide. Boschereccia sagra di Neralco pastore arcade*. Rome: Antonio de’ Rossi, 1739. 4°, contemporary stiff vellum (stained, hole in vellum of lower cover), red leather spine lettering piece, gilt (slightly defective). Engraved initials and vignettes. Some soiling. Overall in good to very good condition. Signature at foot of title page scored. 140 pp., with 5 engraved plates (one of them paginated). $350.00

Third edition of this 5-act play, with an attractive full-page engraving facing the beginning of each act, and extensive notes at the end: “Allegoria ed esposizione della Cantica sopra l’Assunzione al cielo di Maria” (p. 101-40). *NUC* lists earlier editions of Rome 1732 at MH, MnU, CU, PU; Rome 1733 at NN.

Giuseppe Maria Ercolani (1672-1759) was a lawyer, architect, and poet who also pursued geography, theology, and mathematics. Sulamitide is a play about a son of the king of Egypt at the time of Solomon; it is followed by an allegory on the Assumption of the B.V.M.

* Not in Brunet (cf. IV, 40) or Praz. *NUC*: ICU, MH.
55. ESSLING, Andre Prosper Massena, Prince d’. Les livres à figures vénitiens de la fin du XVe siècle et du commencement du XVIe. 3 parts in 6 volumes. Mansfield Center, Connecticut: Maurizio Martino, 1994. Folio, publisher’s red cloth. As new (2 ll.), 504 pp., (8 ll. tables, 23 ll. plates); (2 ll.), 257-500 pp., (10 ll. tables); 256 pp., (6 ll. plates); 344 pp.; (2 ll.), 345-680 pp.; 372 pp., (1 l.), 10 pp. Profusely illustrated. ISBN: none. 3 parts in 6 volumes. $600.00

Facsimile reprint, limited to 350 copies. Originally published in an edition of 300 copies, Florence & Paris, 1907-14. An outstanding and indispensable reference work on Italian Renaissance art, this bibliography provides exhaustive descriptions of 2,585 Venetian imprints illustrated with woodcuts and published 1469-1525. Included are full collations, descriptions of the woodcut illustrations (over 2,000 of which are reproduced actual size), lengthy annotations, locations of known copies, and a valuable essay on the history of Italian book illustration. Appendices include reproductions of printers’ marks, indexes of printers, engravers, names, titles, and illustrations, and a chronological index of publications described. The final volume also includes the scarce Supplément au … les missels imprimés à Venise de 1481 à 1600 (1915).

* Breslauer & Folter 144.


FIRST EDITIONS. Among the stories in this collection are José Saramago’s O Embargo, Manuel Ferreira’s A nostalgia do Senhor Lima, Sophia de Mello Breyner Andrensen’s Os três reis do Oriente, Urbano Tavares Rodrigues’ A Samarra, Jorge de Sena’s A noite que fora de Natal, Alves Redol’s Noite esquecida, David Morão-Ferreira’s O vítiio, Augusto Abeleira’s O natal (quasi) marítima, and José Rodrigues Miguéis’ O Natal. During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s O clandestino.

Among the important artists who illustrated these works are Bernardo Marques, Júlio Pomar, Maria Kell and Lima de Freitas. Other noteworthy artists are Luís Filipe de Abreu, Paulo-Guilherme, Manuel Lapa (3 volumes), Sá Nogueira, Maria da Luz Lino, Carlos Amado, Fernando de Azevedo. On all of these, see Pamplona.

* Almeida Marques 234.

First Edition in Spanish of an Important Work on Optics

57. EUCLID. La perspectiva, y especularia de Euclides. Traduzidas en vulgar castellano … por Pedro Ambrosio Onderiz. Madrid: en casa de la viuda de Alonso Gomez, 1585. 4°, nineteenth-century quarter tan calf (light wear), spine with raised, gilt-tooled bands in five compartments black leather lettering piece with author in gilt, text block edges marbled.
MEMORIA
LAS DISPOSICIONES TOMADAS POR EL GOBIERNO
PARA INTRODUCCION EN ESPAÑA
EL MÉTODO DE SUMAR Y PURIFICAR LA ATMOSFERA
DE GUION DE MORVEAU.

DIFERENCIAS HECHAS CON ESE MOTIVO, Y ALGUNAS
OCASIONES QUE ILUSTRAN EL PODER DESCRIBIENDO
DE LOS ALCANCES MÁS RÁPIDOS DE LAS ACTUALIZACIONES
GUARDADAS DE ESE TECNOLOGÍA, SIEMPRE CONCENTRADO
EN LA PZA., CON EL FIN DE EVITAR LOS PROBLEMAS
DEL GOBIERNO DE LA PIERRA AMARILLO,
Y SU REFRIGERACIÓN.

MADRID EN LA IMPRENTA REAL
1850 DE 1860.

Item 65
Woodcut royal arms on title-page. Woodcut initials (6 to 8 lines high). Numerous woodcut diagrams in text (usually 10 to 11 lines high). Short tear in lower margin of title, without loss; some very slight scattered browning and spotting. Overall in very good to fine condition. Faint contemporary ink inscription at foot of title-page. Small (4 x 3.2 cm.) bookplate of Joaquín García Icazbalceta in upper outer corner of front pastedown. (6), 60 ll. $12,000.00

Rare first edition in Spanish of the Optica et catoptrica, the earliest surviving Greek work on perspective and one of the most important written before Newton’s works on optics. The colophon bears the date 1584.

The Perspectiva was translated by Pedro Ambrosio Onderiz, who in 1582 had been appointed by King Philip II to a chair in the newly established Academia de Matemáticas. Although Onderiz was expressly charged with the translation of scientific works into Spanish, he published no other works. By 1595, Onderiz had been appointed cosmógrafo mayor, in which capacity he intended to correct various cartographical errors which were said to have unduly favored Portuguese territorial claims, but his death in 1596 prevented this.

It is likely that Spanish painters of the Golden Age consulted this work. The only earlier work by Euclid that had been translated into Spanish was Los seis libros primeros de la geometría, Seville 1576; prior to that, the only printing of Euclid in Spain was a truncated Mathematicae quaedam selectae, Alcalá 1566.

The Especularia has separate title-page, licencia, aprobacion, prologue and colophon, all dated 1584, but the quire signatures and pagination continue from the Perspectiva.

Provenance: Joaquín García Icazbalceta (1825-1894), born in Mexico City of a family of Spanish landed gentry, was a philologist and an important historian of the Spanish colonial period, as well as one of the leading Mexican bibliophiles and bibliographers of the nineteenth century. He published Apuntes para un catálogo de escritores en lenguas indígenas de América (1866); the masterly biography Don Fray Juan de Zumárraga, primer Obispo y Arzobispo de México (1881, various later editions); La bibliografía mexicana del siglo XVI (1886), a model of bibliographical erudition; Colección de documentos para la historia de México (2 volumes 1858-1866); followed by Nueva colección de documentos para la historia de México (5 volumes 1886-1892); an edition of the Arte de la lengua maya, of Fray Gabriel de San Buenaventura (1888), the Opúsculos Inéditos, latinos y castellanos, of Francisco Javier Alegre (1889), as well as other translations, critical editions and documentary collections. He was one of the founders and the first secretary of the Academia Mexicana de la Lengua (1875-1883), and was that institution’s third director (1883-1894), being responsible for the publication of the first volumes of the Academia’s Memorias.

**First Appearance of Euclid in Spain**

58. **EUCLID.** *Los seis libros primeros dela geometria de Euclides. Traduzidos en lengua espanola por Rodrigo Çamorano astrologo y mathematico, y cathe-dratico de cosmographia por su Magestad en la casa de la Contratacion de Seuilla. Dirigidos al illustre señor Luciano de Negron, canonigo dela sancta yglesia de Seuilla.* Seville: en Casa de Alonso de la Barrera, 1576. 4°, contemporary limp vellum (ties missing, light stains), vertical manuscript short author and title on spine, in a recent quarter brick-red morocco over reddish-orange cloth folding box. Large woodcut arms of dedica-tee on title-page. Numerous woodcut geometric designs in text. Large (13-line) woodcut initial on first page of text; a few 4- and 5-line initials. Woodcut vignette tailpiece. Light dampstain in lower blank margin of final 20 leaves. Crisp; overall in fine condition. Bookplate from the Landau library, number 64704. 121, (1) ll., signed A^4, B-P^8, Q^4, R^2. A4 missigned “4”, M2 missigned “M3”. Leaf 11 unnumbered, 51 misnum-bered 42, 78 misnumbered 70, 84 misnumbered 76, 103 misnumbered 102, 105 misnumbered 108, and 116 misnumbered 108. $18,000.00

First Edition in Spanish, and the only edition of this translation prior to a Salamanca 1999 reprint. It is also the first printing of any text by Euclid in Spain, in any language. Zamorano (b. 1542) was professor of cosmography at the Casa de la Contratación de las Indias, as well as an astrologer and mathematician. He later became piloto mayor to King Philip II and wrote the official navigation manual of the Spanish Navy at the time of the Armada. In the present book, he emphasizes the sciences of mechanics, astronomy, and cosmography.

Thomas-Stanford comments that this volume has the appearance of a schoolbook, which would account for its rarity, and notes that the few copies he had been able to examine were rather worn (pp. 16-17).

Euclid’s *Elements*, a collection of definitions, axioms, theorems, and proofs in 13 books (of which 6 are included in this translation), is the oldest extant deductive treatment of mathematics, and played an important role in the development of logic and modern science. One of the world’s most successful and influential textbooks, it was first published in Venice, 1482, and has appeared in over a thousand editions.

With a Finely Engraved Allegorical Title-Page, and Eighteen Large Engraved Illustrations of Birds in Fine Impressions

59. FERRER DE VALDECEBRO, Andres. **Gobierno general, moral, y político. Hallado en las aves mas generosas, y nobles, sacado de sus naturales virtudes, y propiedades. Añadido en esta segunda impression en diferentes partes; y el Libro diez y nueve de las Aves Monstruosas. Corregido, y enmendado por el Santo Oficion de la Inquisicion ....** Madrid: En la Imprenta de Bernardo de Villa-Diego, a costa de Florian Anisson, Familiar y Notario del Santo Oficio de la Inquisicion, 1683. 4°, eighteenth-century speckled calf (some minor wear), spine with raised bands in five compartments, black leather lettering piece in second compartment from head, gilt letter. Engraved allegorical title page with 2 birds and a coat of arms at the top, 2 putti (writing and pointing) below; 18 half-page engravings of birds; woodcut initials and vignettes. Small hole in final two leaves, affecting a few letters of text. Overall in very good, near fine condition. (20 ll.), 432 pp., (16 ll.). $1,600.00

Third or fourth edition? “An interesting mixture of facts and fancy that throws much light on popular ideas touching the ornithology of Spain in the 17th century, with some information of value ....” (Casey Wood, p. 339). Ours has a finely engraved allegorical title-page and 18 large engraved illustrations of birds in fine impressions.

In OCLC, Porbase, and Copac, we have seen editions of 1658, 1680, 1683 (this one), 1696, and 1728. Palau mentions editions of 1668 (see #90595), and Simón Díaz one of 1669 (see X, item 1548), without any illustrations. All editions are rare.


60. FIGUEIRA, Carlos May. **Memoria sobre as injecções subcutaneas ....** Lisbon: Typographia da Academia [Real das Sciencias], 1867. Large 4° (28.6 x 22.5 cm.), original yellow printed wrappers. Uncut and unopened. In very fine condition. (2 ll.), 41 pp., (1 blank l.), with 3 wood-engraved illustrations in text. $150.00

First separate edition? Innocêncio cites the work’s appearance in the *Gazeta Medica de Lisboa* in 1857. The work contains observations on the types and uses of subcutaneous...
injections. Three woodcut illustrations in the text depict hypodermic needles. Carlos May Figueira (1829-1913), a distinguished physician, was educated at Coimbra, Brussels, and Paris and went on to teach at the Escola Médico-Cirúrgica de Lisboa. He is credited with introducing microscopy and the ophthalmoscope to Portugal, and played an important role in dealing with the cholera epidemic of 1856 and the yellow fever epidemic of 1857.


FIRST and ONLY EDITION. An impressive work. Pages [97-160] are full page illustrations, mostly in color, on glossy paper. The rest of the volume is printed on a high quality laid paper.


FIRST EDITION [?] of this manual on practicing the use and care of firearms, including diagrams of dismantled weapons, targets, practice grounds, etc.

* NUC: MH, DNW, OCLC: 461264685 (Bibliothèque nationale de France); 67001766 (HET Legermuseum-Delft).
Defense of D. João IV

63. FRANCISCO de San Agustin, Fr. Philippica portuguesa contra la invectiva castellana. A El Rey Nuestro Señor Don Juan el IV. Lisbon: Antonio Alvarez, 1645. Folio, contemporary mottled calf, spine in 8 compartments, heavily gilt, title piece with short title (some rubbing and fading, slightly defective at foot of spine), edges speckled red. Engraved frontispiece with Jesus Christ (in a billowing cape, flanked by cherubs) holding his hands protectively over the royal arms of Portugal. Woodcut initials, head and tailpieces. Woodcut royal Portuguese arms on title-page. Engraved frontis. reinforced, X2-3 and Y 5-6 each adhered together with minor but crude repairs on eight interceding leaves. Crude repairs to last three leaves affecting one running title and approximately five letters. Dampstaining throughout. Overall in good condition. Engraved frontis, (12 ll.), 287 pp. $1,000.00

FIRST EDITION of this defense of D. João IV, who had recently ascended the throne of Portugal, against Philip III of Spain. A reprint was published in Alcalá in 2003. Only one of the bibliographies—the Exposição bibliográfica da Restauração—refers to the engraved frontispiece.

64. [FREITAS, Joaquim Ferreira de]. Memoria sobre a conspiração de 1817, vulgarmente chamada a conspiração de Gomes Freire; escripta e publicada por um Portuguez, amigo da justiça e da verdade. London: Impresso por Ricardo e Artur Taylor, 1822. 8°, contemporary morocco (very slight wear), spine richly gilt with raised bands in five compartments, crimson leather lettering piece, gilt letter, edges of covers milled, marbled endleaves, text block edges marbled to match. Scattered light foxing. In fine condition. Wood-engraved frontispiece, 284 pp., (2 ll.), with 1 wood-engraved plate and diagrams in text. $2,000.00

FIRST EDITION; a second appeared in Lisbon, 1822, without the allegorical frontispiece. This is the fullest account of the 1817 conspiracy against Marshal Beresford and the Portuguese government, whose leader was Lieutenant-General Gomes Freire de Andrade, recognized soon thereafter as one of the martyrs of Portuguese liberty. The Memoria was written at the request and the expense of Marshal Beresford, to justify the harsh measures he used to suppress the conspiracy, and it is biased in Beresford’s favor; nevertheless, it contains invaluable details such as copies of the documents written by the conspirators to each other, and a transcription in full of the sentence passed upon them.

The frontispiece is a wood engraving signed by Sears, showing a man with a sickle speaking to a woman who attacks a many-headed dragon (Treason?) with a sword; above
is a winged figure holding flames (lightning bolts?) in either hand. The plate at p. 209 shows the execution of the conspirators. There are also tables and diagrams, e.g., one showing the code used by the conspirators for their correspondence.

Innocêncio IV, 78-79: without collation, and calling for only 1 plate. Ayres Magalhães de Sepúlveda, Dicionário bibliográfico da Guerra Peninsular II, 31: without collation, but calling for 2 plates. This edition not in Biblioteca Pública de Braga, Catálogo do Fundo Barca-Oliveira, which lists that of Lisbon 1822. Greenlee Catalogue I, 519: calling for 284 pp., frontispiece and diagrams. NUC: DLC, CaBVAU, MH; calling for x, 281 pp. with diagrams. OCLC: 13037247 (eight locations, but we think that at least one is an online copy): 457924242 (Bibliothèque Nationale de France); 165786143 (Bayerische Staatsbibliothek--an eBook). Porbase locates a single copy of the present edition, in the Biblioteca Nacional de Portugal. Copac repeats British Library, and adds two copies, both at Oxford University.

65. [FUMIGATION]. Memoria sobre las disposiciones tomadas por el gobierno para introducir en España el método de fumigar y purificar la atmósfera de Guiton de Morveau, experimentos hechos con este motivo, y algunas otras noticias que prueban el poder desinfectante de los ácidos minerales, y las oportunas providencias que ha dado el Excmo. Señor Generalísimo Príncipe de la Paz, con el fin de evitar los progresos del contagio de la fiebre amarilla, y su reproducción. Madrid: en la Imprenta real, 1805. 4°, contemporary full crimson morocco (slight rubbing at hinges and in center of upper cover), with the binder’s tag on the front pastedown of Pasqual Carsi y Vidal, Madrid (see below). Wide gilt roll-tooled borders, smooth spine richly gilt in five compartments, with the short-title in the second, floral baskets in the others, all edges gilt, silk ribbon place marker. Light marginal foxing on a few plates and slight soiling at head of a few leaves. In very fine condition. Bookplate of D. María Cristina, Queen of Spain. 92, 234 pp., 8 engraved folding plates, 3 folding tables. $9,000.00

FIRST EDITION of this extensive report on the earliest government program of fumigation in Spain: a major public health initiative undertaken in an attempt to stop the spread of yellow fever. As recounted in the Memória (pp. 1-92), after yellow fever broke out in Málaga in 1804, Prime Minister Manuel Godoy (1792-97 and 1801-08) quickly established a cordon sanitaire around Andalucía, Murcia, and Valencia. Then he sent to París for the latest in fumigation equipment and set Spanish engineers to producing copies. There was some resistance to using fumigation, results to that point having been inconclusive. Godoy instructed a number of physicians and scientists to test Morveau’s method for its effect on people, animals and clothing when various mineral acids were used (sulfuric, nitric, hydrochloric). The Memória details the results of these tests and describes the quarantine measures that were taken when fumigation alone was deemed insufficient.

The Memória is followed by 25 documentos justificativos, which include detailed descriptions of the fumigation apparatus, instructions for use, reports on the effects of
Item 68
fumigation, a much-debated trial run in Cartagena, descriptions of other methods of fumigation, and an account of all known cases of yellow fever in 1804-1805 in Andalucía, Valencia, and Murcia. The plates that accompany the documents illustrate the apparatus and its use for fumigating clothing and people, as well as the set-up of a quarantine hospital. Three large folding tables provide a sample of how a town (in this case Cartagena) could be divided into districts for purposes of fumigation; statistics on the outcome of yellow fever in patients at the hospital in Antiguoones; and statistics on the spread and effects of the yellow fever in 1804-1805 in Andalucía, Valencia, and Murcia. Given that in 5 months, 45,000 people died, it is no surprise that Godoy was extremely eager to curb the disease.

Severe outbreaks of yellow fever occurred throughout the nineteenth century, until mosquitos were identified as the disease vector in the 1880s and attention was shifted to eradicating them.

Louis-Bernard Guyton de Morveau (1737-1816), a French chemist, is credited with producing the first systematic method of chemical nomenclature. He was among the founders of the École Polytechnique, where he taught mineralogy. According to the Memoria, while this volume was in press (awaiting completion of the engraved plates), a third edition of Morveau’s work on fumigation appeared. However, we have not been able to locate any edition in OCLC.

The binder Pasqual Carsí y Vidal, who was active in the late eighteenth and early nineteenth century, worked in Madrid under D. Carlos III, D. Carlos IV and D. Fernando VII and was among the most noted binders of that period. He developed a neoclassical style influenced by his trip to England at D. Carlos III’s expense. From 1803 he led an atelier whose students included Manuel Cobo. Carsí y Vidal was Encuadernador de Cámara from 1799, Librero de Cámara in 1806, and principal binder for Príncipe D. Fernando beginning in 1807. After D. Fernando VII returned to Madrid following the Napoleonic invasion, Carsí was also Jefe del Obrador de Encuadernaciones de la Imprenta Real. The binder’s tag is the same as the one illustrated in Blas Benito, p. 44.

D. Maria Christina (1806-1878), whose bookplate is on the pastedown, was the fourth and final wife of D. Fernando VII, and his niece. She is also known as Maria Christina Bourbon of the Two Sicilies, and was queen consort of Spain from 1829 until her husband’s death in 1833. Then she acted as queen regent until 1840, successfully holding the throne during the Carlist Wars for her daughter, the future Isabella II.

Palau 183312: lists without collation. On Carsí y Vidal, see Ollero and Ramos, Enciclopedía de la encuadernación, p. 61, with an illustration of this binding. For details of Carsí y Vidal, see also Javier Blas Benito, “Pasquale Carsí y Vidal,” Encuadernación de Arte XI (1998), pp. 34-46. NUC: DNL/M. OCLC: 55326531 (Biblioteca Nacional de Chile, without mention of the plates); 460425536 (Bibliothèque nationale de France, without collation).

66. GAMA, Guilherme. Prosas simples: impresões e paisagens. Illustrations by M. San Romão. Lisbon: M. Gomes [printed at the Imprensa Nacional], 1896. Collecção Litteraria Portugueza, IV. 8°, contemporary crimson quarter morocco over decorated boards (slight wear to corners), spine gilt with raised bands in six compartments, gilt title in second compartment from head, marbled endleaves, top edges gilt, other edges uncut, red silk ribbon place marker, original illustrated wrappers bound in.
Steel-engraved headpieces, tailpiece vignettes, initials, and 13 half-page illustrations in text. In fine to very fine condition. Bookplate of João Lopes Holtreman. Oval dark blue on gold glossy paper ticket of Livraria Academica, Porto, in upper outer corner of front pastedown endleaf. (2 ll.), 317 pp., (1 l.). One of 10 copies (numbered 11 through 20 and with the publisher’s stamped signature), this being number 20, on heavy, high quality “papel Whatman” with two plates containing proofs for each of the 13 text illustrations, one in black and white, the other in red and white.

First illustrated edition, in a special paper limited printing of only ten copies. There was an even more special limited printing of ten copies, numbered 1 through 10. First published in 1886, this book appeared again in 1923. A work of short fictional sketches, almost fables, along the ethnographic lines of “ruralism” set out by Trindade Coelho and Silva Caio, emphasizing traditional values and evoking a pax rustica. The book was praised by Fialho de Almeida.

Guilherme [Dias Danta da] Gama (Porto, 1860-1947) was the son of the novelist Arnaldo Gama. He wrote only this and another, similar work, Amar é sofrer (1900), which also had two additional editions, testifying to their relative success.

The watercolorist and illustrator Manuel [de Oliveira Braga] San Romão (d. ca. 1904), was a disciple of Henrique Casanova. His watercolors were exhibited at the Exposição Industrial de Lisboa in 1888 and the Exposição de Arte, Porto, 1893. His work was praised by António de Lemos.

Handsome Thirty-Volume Work on the Natural and Civil History of Chile, With Two Volumes of Illustrations—Many Hand-Colored

67. GAY, Claudio. Historia física y política de Chile, segun documentos adquiridos en esta Republica durante doce años de residencia en ella.... Twenty-eight volumes text plus 2 volumes atlas. 30 volumes. Paris: En la Imprenta de E. Thunot y Cª; text Paris: en casa del Autor and Chile: en el Museo de Historia Natural de Santiago, 1844-1871. Large 4° (37 x 29 cm.) and large 8°, text in contemporary quarter green morocco over marbled boards, atlas in contemporary half morocco; spines gilt, some rubbed, head and tail of a few volumes frayed. Hinge of volume II of atlas strengthened; spines of 2 atlas volumes and 4 volumes of
text not quite uniform. Together 30 volumes (28 volumes text, in 8°, and 2 volumes atlas, in large 4°). Some foxing to text, very occasional marginal spotting to plates, tear in lower margin of one plate (affecting caption). A handsome set overall. Rubberstamps of former owner on all half-titles, and on titles of text volumes. 30 volumes. $50,000.00

FIRST EDITION. Monumental account of the natural and civil history of Chile, with two volumes of beautiful illustrations, mostly hand colored. Gay’s work set the tone for all future historiographers of Chile with its meticulous examination of sources, including contemporary documents from the period immediately following the conquest.

The overall condition of this copy, and the quality of the plates and coloring, are far superior to most. In fact, many copies are without coloring altogether. In addition, this set has the complete text, which is unusual since the work was issued over a period of 27 years.

The two volumes of the atlas contain a total of 315 plates: 1 tinted lithographic frontispiece portrait; 20 engraved maps plus a folding cloth-backed map of Chile; 2 hand-colored plates of antiquities; 53 lithographic plates of views and costumes (12 are hand-finished colored, 41 are tinted); and 238 hand-colored engraved plates (103 botanical, 135 zoological).

The text is divided as follows: Historia, 8 volumes; Documentos, 2 volumes; Agricultura, 2 volumes; Botánica, 8 volumes; and Zoología, 8 volumes.

Gay, a French botanist, was commissioned in 1830 by the government of Chile to carry out a thorough scientific survey of the country, and to produce a detailed description of its geography, geology and natural history. To accomplish this, Gay traveled from province to province for 11 years. In 1839 he was persuaded to add political history to the project, but only the section of the work covering the history of Chile up to the time of the discovery and conquest are his work; later, when he became too busy writing the volumes on natural history, the task of writing the political history was handed over to Francisco de Paula Noriega. The five volumes of history covering the discovery to 1810 are acknowledged to have flaws, but constitute the first reasonably complete picture of Chilean history written with modern historiographical methodology.


One of the First Military Books to Describe Arms and Armor in Detail

68. GAYA, Louis de. Traité des armes, de machines de guerre, des feux d’artifice, des enseignes & des instrumens militaires anciens & modernes; avec la maniere dont on s’en sert presentement dans les armées, tant françoises qu’étrangères .... (Paris): Sebastien Cramoisy, 1678. 12°, contemporary mottled calf (minor wear), gilt spine with raised bands in 5 compartments, title stamped in second compartment from head (worn at head and foot, joints starting). Some light browning; printing flaw on A10 with loss of 3-4 words. Added woodcut title, (3 ll.), 172 pp. [pp. 145-6 omitted, 161-2 repeated], 19 woodcut plates [n° 14 frayed at edge].

$950.00

Second edition (?) of this charmingly-illustrated pocket manual for foot soldiers, and one of the first military works to describe arms and armor in detail. In his preface,
Gaya explains that, having already discussed soldiering and strategy in his *L’Art de la guerre*, and there being no need to improve upon existing treatises on fortifications, he will devote this manual to arms and other instruments of war. In the first book (pp. 13-64), Gaya describes and illustrates the various kinds of swords, bayonets, muskets, pistols, pikes, crossbows, armor, and shields presently in use. Flares, fireworks, and mines are discussed in the second book (pp. 65-84). Book three (pp. 85-128) contains information on the types of cannon, mortars, shells, grenades, and battering rams available and general instructions for their use. The final book discusses military banners and musical instruments, and summarizes the kinds of arms typically used by various European and Arab armies as well as French armies in previous centuries. Eight of the plates show soldiers in ancient military costume or uniform.

The *Traité* is known in two Cramoisy editions of 1678: one with an added title and plates engraved by N. Guérard, and another (presumably later) edition with woodcut plates and a completely reset text. An English translation appeared in London later the same year, with a second published in 1680 as part of the anonymous *English Military Discipline*.

Little is known of Louis de Gaya, other than that he was a captain of a regiment in Champagne. Gaya also published *L’Art de la guerre* (Paris, 1677) and two works on French genealogy and local history.

* Thimm p. 111. Goldsmith G253. *NUC*: MH (calling for 4 p.l., 172 pp., an unspecified number of plates, and an added, engraved title page), MiU, MnU, ICn, MB, CIY.

69. GAYOT, Eugène Nicolas. *Lièvres, lapins et léporides, par ....* Paris: Librairie Agricole de la Maison Rustique, ca. 1860s-1880s. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Some browning. Overall in good condition. 215 pp., numerous wood-engraved illustrations of rabbits, many full-page. $25.00

On raising rabbits, hares and leporides, with illustrations of them in the wild and in captivity, and some diagrams of equipment. Other editions appeared in 1865 and 1881.

70. GAYOT, Eugène Nicolas. *Poules et oeufs, par .... Deuxième édition.* Paris: Librairie Agricole de la Maison Rustique, 1872. Bibliothèque du Cultivateur, publiée avec le Concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light browning. Overall in very good condition. (2 ll.), 210 pp., (1 l.), with 40 wood engravings. $40.00

A comprehensive guide to hens and eggs, with profuse illustrations of types of chickens and appropriate housing and equipment for them. Although it is described on the title page as the second edition, editions appeared in 1862, 1864, and 1866, with a baker’s dozen over half a century.

* NUC: MdBP.*
Item 71
71. GIUSTINIANO, Agostino. Castigatissimi annali con la loro copiosa tavola della Eccelsa & Illustrissima Republi. di Genoa, da fidelì & approvati Scritori ... accuratamente racolti .... Genoa: [colophon] con diligencia, & opera del nobile Laurentio Lomellino … per Antonio Bellono Taurinense, 1537. Folio (31.5 x 21.5 cm.), contemporary vellum over boards, with old manuscript in 2 columns facing boards; spine with raised bands in four compartments, early ink manuscript title vertically in second and third compartments (defective at head and foot and on bands; some worming on spine; joints going); stubs of leather ties. Title in red and black, woodcuts on title (angels supporting the arms of Genoa) and on verso (St. George killing the dragon). Light foxing on title page; very slight worming in margin of first 4 leaves; faint dampstains at end. Internally very good. Overall in good to very good condition. Signature “Fletcher” in upper blank margin of title page. A few other contemporary and early inscriptions. (14), 282 ll. $4,500.00

FIRST EDITION. A history of Genoa through the period of its major importance as a Mediterranean maritime power and commercial center. The author edited a polyglot Psalter (see Harrisse, Bibliotheca Americana Vetustissima 88 bis). On leaf ccxlix appears “an interesting account of Columbus, and a mention of the bequest supposed to have been made by the Admiral ‘all’ufficio di S. Georgio la decima parte,’ of what he owned, for the erection of an hospital, we believe. The passage is sometimes cited to impart an air of authenticity to the codicil, made according to military usage, and written on a blank leaf of a breviary, said to have been presented to Columbus by Alexander VI … “ (Harrisse).

Provenance: “Fletcher” is Andrew Fletcher of Saltoun (1655-1716), Scottish writer, politician and bibliophile.


4 issues. $200.00

FIRST and ONLY EDITION, a COMPLETE RUN. Directed by António Manuel Couto Viana, edited by Alberto Ramires dos Reis, artistic direction by António Vaz Pereira. This review is a continuation of Távola redonda. It includes works by David Mourão-Ferreira, Jacinto do Prado Coelho, Ruy Cinatti, Agustina Bessa Luís, Urbano Tavares Rodrigues, Déci Pignatari, Fernando Guedes, Herberto Helder, Manuel Antunes, Maria de Lourdes...
90  RICHARD C. RAMER

Belchior, António Coimbra Martins, Eduíno de Jesus, Fernanda Botelho, Fernando Echevarria, José Blanc de Portugal, Natércia Freire, Tomás Kim, and others.

‡ Pires, Dicionário das revistas literárias portuguesas do século XX pp. 166-7; Dicionário da imprensa periódica literária portuguesa do século XX, II, I, 244-6; Rocha, Revistas literárias do século XX em Portugal, pp. 499-501, 663. Not in Union List of Serials. Not located in NUC.


FIRST and ONLY EDITION of this amusing, interesting and important exhibition catalogue.

Magnificent Illustrated Festivity Book Printed on Vellum, Including “A mais famosa gravura dos brasileiros do século XVI” (Brasiliana Itau)—First Depiction of Brazilian Indians Diverting Themselves in Mid-Sixteenth-Century Europe

74. [HENRI II, King of France]. C’est la deduction du sumptueux ordre plaisantz spectacles et magnifiques theatres, dresses, et exhibes par les citoiens de Rouen ville, Metropolitaine du pays de Normandie, a la sacree Maiesté du Treschristian Roy de France, Henry secon[nd] leur souverain Seigneur; Et à Tresillustre dame, ma Dame Katharine de Medicis, La Royne son espouze, lors de leur triumphant joyeulx & nouvel advenement en icelle ville, Qui fut es iours de Mercredy & jeudy premier & secon[l]d iours d’Octobre, Mil cinq cens cinquante, Et pour plus expresse intelligence de ce tant excellent triumpe, Les figures & portraictz des principaux aornementz [sic] d’iceluy y sont apposes chascun en son lieu comme l’on pourra voir par le discours de l’histoire. Rouen: on les vend … chez Robert le Hoy Robert & Iehan dictz du Gord tenantz leur boutique, Au portail des Libraires [i.e., Jean le Prest for Robert le Hoy & Jean du Gord]. 1551. 4° (21.7 x 16.1 cm.), seventeenth-century polished tan calf (short split at lower hinge; extremities slightly scuffed; nick in front board), double fillet border on covers, spine gilt with red leather lettering piece, vellum endleaves, text-block
edges rough gilded, in navy blue morocco solander case lined with red reversed leather, spine gilt. PRINTED ON VELLUM. 29 woodcuts, five of which are double page, including the “Figure des Brisilians” (sic, K2v-K3r). Printed music (woodcut, with typeset lyrics for 4 voices on R2v-R3r). Red ruled, yellow capital strokes. The 43 woodcut initials were entirely overpainted by a contemporary hand, with illumination in blue and other colors on gilt grounds. Roman type; verse and song in italic. Overall in fine condition. Eighteenth-century engraved bookplate of William, Marquis of Lothian (the 2nd through 6th Marquises were all named William), smaller oval nineteenth-century version at the rear, and cursive early ink signature on various leaves of [Earl of] “Ancram”, a courtesy title of the Marquises of Lothian. Sold in New York, American Art Association Anderson Galleries, 27 January 1932, lot 81. 67 (of 68 leaves), LACKING only A4, a blank. H5 a cancel, as in most copies.

FIRST EDITION. One of only two complete copies on vellum, of four vellum copies recorded. Brunet mentions the Ambroise Firmin Didot copy on vellum (present location not known), complete, which was bound in red morocco (see Catalogue des livres précieux manuscrits et imprimés . . ., Part II, May 31, 1879), as well as two incomplete copies on vellum. Van Praet records a copy offered by Webbe in 1752, which may very well be the present one.

This important Renaissance festival book records the entry of King Henri II of France and Queen Catherine de Medicis into Rouen, which was celebrated with elaborate ceremonies and presentations on the first and second of October 1550. The highlight of the festivities was the construction of a Brazilian Indian village, complete with huts and hammocks, and with plants and trees decorated to imitate Brazilian fauna. Presenting a tableau of Indian life and customs, the village was populated by about fifty Brazilian Indians then resident in the city, brought to Rouen by Norman sailors. At the culmination of the ceremonies, the Brazilian Indians, supplemented by some native French, displayed their war dances and staged a mock battle on the banks of the Seine between the “Toupinabaulx” and “Tabageres” tribes, which ended by setting fire to the huts. A composite of all this was represented in the double-page “Figure des Brisilians” (K2v-K3r) which is the earliest depiction of authentic Brazilian natives and mores. As Borba de Moraes points out, this illustration is also the first image of Brazilians diverting themselves in Europe. The Brazilians continued to be one of Rouen’s attractions: they were presented to Charles IX on his visit to the city in 1562. Montaigne, who witnessed the presentation, refers to it in his Essais.

The fine woodcuts depicting various participants, allegorical chariots, elephants, and theatrical events, had previously been attributed to Jean Cousin or Jean Goujon, but they are probably by an artist influenced by Goujon’s designs for the account of the entry at Paris. The blocks were used again in 1557 for Du Gort’s verse description of the same event.

La première figure des Elephantz.

Leur pas marchoient six grandz ele
phantz aprochans si pres du naturel pour leur forme couleur & proportion de membres, que celle même qui en antoient ven en Afrique de vivra et les conduisit a les voir elephantz non finans. Sur le dos dequelz il zô fez un bâllone garée par deflouz de Constantin de.
Les illustres Capitaines de Normandie.

FIRST EDITION of this detailed account of the Amazon in the mid-nineteenth century: “an excellent book on the regions mentioned” (Borba), with a wealth of details on the Indians in the Andes Mountains and the geography of the Amazon and its tributaries. It also offers information on mining of gold and diamonds, agriculture, volcanoes, customs, dress, and religious observances, and there are unexpected disquisitions on topics such as vampires, sarsaparilla, Indian incantations, and alligators. A 40-page appendix gives meteorological observations.

Matthew Maury, the famous oceanographer, advocated the opening of the Amazon to foreign commerce and advised American farmers to settle the Amazon with their slaves, thus taking advantage of the rich commercial potential of the Amazon as well as ridding the country of an overpopulation of African slaves. Maury and his brother-in-law, Herndon, persuaded the Navy to finance an expedition to study the area in 1851-1852. Herndon and Midshipman Lardner Gibbon traveled together to Lima. Then Herndon went via the Guanuco and Gualaga rivers to the Amazon, while Gibbon continued south via Cuzco and La Paz on the Cochabamba, Guaporé, Mamoree, and Madeira. Having met in Serpa, they traveled together down the Amazon to Pará.

The three large folding maps that accompany Part 1 are here bound separately, as usual.

The second part of the *Exploration*, by Gibbon, first appeared in 1854. Part 1 was apparently reprinted that year; the top of the title page of the 1854 edition of Part 1 reads, “House of Reps. 33d Cong. 1st Ex. No. 53.”

* Borba de Moraes (1983) I, 399: giving the publication date as 1854 for both volumes. Bosch, *Biblioteca Brasileana* I, 353, n° 472: giving a publication date of 1854 for both volumes. Sabin 31524: giving the publication dates as 1853-1854; “Contains minute, accurate, and very interesting accounts of the aborigines of the Andes, and the Amazon and its tributaries.” *Amazonia* I, 6501. Palau 113897 (1853-1854). Leclerc 1593 lists 1854 edition only. OCLC: 6369811 (volume 1 only, collating as this copy and with the same note at head of title page).

WITH:

[title in gilt on cover:] *Herndon’s Valley of the Amazon Maps*. Baltimore: A. Hoen & Co., (1853). Part 1. 8°, brown publisher’s cloth gilt- and blind-stamped (upper joint torn, some fading and wear). 3 large folding maps, showing the Valley of the Amazon (short tear at one fold), the Huallaga and Ucayali Rivers and the Pampa del Sacramento (copied from a map by Fr. Manuel Sobreviela, of 1790); and the Huallaga, Ucayali and Amazon Rivers.
76. **HUARD DU PLESSIS, E.** *La chèvre.* Paris: Librairie Agricole de la Maison Rustique, 1872. Bibliothèque du Cultivateur, publiée avec le concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light browning. Overall in very good condition. (2 ll.), 159 pp., with wood-engravings of goats and equipment. $80.00

First edition. On raising goats, with illustrations of many types of goats and useful equipment. Other editions appeared in 1883, 1919, and 1926, as well as an undated fourth edition.

* Not located in NUC.

77. **HUARD DU PLESSIS, E.** *Le noyer, traité de sa culture, suivi de la fabrication des huiles de noix, par ... deuxième édition, considérablement augmentée. 45 gravures noires.* Paris: Librairie Agricole de la Maison Rustique, 1867. Bibliothèque du Cultivateur, publiée avec le concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light dampstains. Overall in good to very good condition. (2 ll.), 175 pp., with wood-engravings of plants and equipment. $50.00

Second edition of this guide to growing walnut trees and producing walnut oil, with images of plants and equipment. The first edition seems to have been *Traité de la culture du noyer dans les départements du centre,* Paris, 1847.

* NUC: IU, MH-A, NJC.

78. **JAMES I, King of England 1603-1625.** *A Counter-Blaste to Tobacco.* London: Rodale Books, Inc., 1954. 8°, original quarter-leatherette with illustrated boards, title and author in gilt on flat spine. Title page and some photos in color. In fine condition. 36 pp. $5.00

Text of King James I’s book on the evils of tobacco, originally published in 1604, with a new foreword and eight illustrations.

79. **JOIGNEAUX, Pierre.** *Les choux, culture & emploi.* Paris: Librairie Agricole de la Maison Rustique, ca. 1860s. Bibliothèque du Cultivateur, publiée avec le concours du Ministre de l’Agriculture. 12°,
contemporary purple quarter calf over marbled boards (some minor wear to corners), smooth spine (faded, nicked at head) with gilt fillets and lettering, marbled endleaves. Some foxing. Overall in good condition. 178 pp., (1 l.), with numerous wood-engraved illustrations in text, some full-page. $45.00

On cabbages, with illustrations of many different varieties, as well as the type of insects that prey upon them. The only dated edition in OCLC is 1864. * NUC: DLC, NIC.

Classic Account of Brazil


FIRST EDITION of this classic work. Born in Portugal, the son of a Liverpool sugar dealer, Henry Koster originally visited Brazil for health reasons. He arrived in Recife in mid-December of 1809. As his health improved, he began traveling in Paraíba and Maranhão. He settled in Pernambuco at the “Jaguaribe”, a sugar plantation, and later acquired land in Itamaraca and a sítio in Gamboa. During his residence in Brazil he sailed several times to England, where in 1816 he published this celebrated book. Koster died in Recife in 1820.

Although Koster had no intention of writing a book about Brazil, he was urged to do so by friends, the most notable of whom was perhaps Robert Southey, whom he met and befriended in Portugal in 1801, and whose library he utilized. *Travels in Brazil* was very well received by the public and critics; a second edition was issued the following year, and soon thereafter it was translated into French and German. Today it remains the best description in English of northern Brazil just before Independence, and the original edition is of considerably greater rarity than most English travel literature of the period.

The plates that illustrate the work were executed according to Koster’s own drawings by a close relative. The maps show the city of Pernambuco and the northeast coast of Brazil. In the Appendix (pp. 475-501), Koster transcribes 2 monographs, rare today, that Arruda Camara published in Rio de Janeiro, 1810; both deal with the plants of Brazil.

Koster was keenly observant. In his description of the town of Pernambuco, for example (pp. 5-9), he notes the height and building material of houses in various sections of the town, the condition of the streets, public buildings, bridges, and the source of water. Similar but less detailed information is given about Olinda, Natal and São Luis...
of Maranhão. On pp. 298-301 he describes the building of his own house, commenting on the types of wood used for different parts.

In addition to references to sugar and sugar plantations throughout the text, Chapter XVI (pp. 336-64) is devoted entirely to sugar, and two of the aquatints are related to the subject: One shows a sugar mill, another a planter and his wife on a journey.

* Borba de Moraes (1983) I, 437: “This first edition is the one most sought after.”

Abbey 704. Sabin 38272. Schäffer, Portuguese Exploration to the West and the Formation of Brazil 80. Griffin, Latin America: A Guide to the Historical Literature 3355: “A classic account… rich in detail concerning the appearance and character of the people, their towns, the royal government, the countryside generally, and the plantations in particular.”


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An Ode to Sex Among the Flowers,
With an Original Poem to Linnaeus by Bocage


First Edition in Portuguese of McEnroe’s Connubia florum (“Flower Weddings”), published in Paris, 1728, and again in Bath, 1791. A French translation was published in Paris, 1798. New for this translation is a 29-line poem to Carl Linnaeus signed in print by the translator, Barbosa du Bocage: “Aos manes do immortal Linne” (pp. iii-iv). A second edition of Bocage’s translation appeared in Rio de Janeiro, 1811, and a third in Lisbon, 1813. The Advertencia (pp. v-viii), which gives the names of parts of plants, is a translation of a section that had appeared at least as early as the Bath, 1791 edition, the only edition we have seen digitized. The 1791 edition has no dedicatory poem and no illustrations.

The frontispiece shows Cupid shooting his arrows into a tropical jungle: “Qual fere os corações as plantas fere.” The engraving at the end includes two very bizarre animals (like sheep-shaped Chia pets) that flank an even more bizarre plant with a similar critter growing at the top: apparently a representation of the mating of plants. Its caption is, “Polypodium Barometis (Agnus Scythus).” The engravings are signed by Eloy, i.e., Romão Eloy de Almeida, a skilled engraver who specialized in the illustration of scientific works. He was director of the engravers at the Arco do Cego press. After the press was
incorporated into the Impression Regia, he worked there until 1808. Eloy and his Arco do Cego colleague Ferreira Souto then went on to introduce the art of engraving to Brazil.

Manoel Maria de Barbosa du Bocage (Setúbal, 1765-Lisbon, 1805), an accomplished Arcadian poet with strong romantic tendencies, wrote a great deal of occasional verse—although Bell thinks he was capable of much greater things. Beckford considered Bocage a powerful genius. Bocage’s mother’s father was a French naval officer in the service of Portugal. Scarred by the death of his mother when he was ten, Bocage joined an infantry regiment at age 14, then switched to the navy and departed for India in 1786, where he spent several years. At Damão he deserted and wandered for several years through China, Macao, and Goa. Back in Portugal by 1790, he joined the Academia de Bellas Letras or Nova Arcádia (where his name was “Amano Sadino”), but left it three years later. Although they were once friends and fellow Arcadians, José Agostinho de Macedo and Bocage became bitter enemies. Bocage made other enemies among the Nova Arcádia, some of whom denounced him to the police chief Pina Manique. In 1797, he was tried and imprisoned on the basis of the anti-monarchical and anti-Catholic tone of his poems. After his release, he spent most of his life doing translations, at which he was quite skilled.

The Arco do Cego press (officially the Tipografia Chalcografica, Tipoplastica e Literaria, located in Lisbon at the Arco do Cego) was established in 1800 at the insistence of D. Rodrigo de Sousa Coutinho, Minister of State, who realized the need to spread information on new techniques in the arts, industry and agriculture in Portugal and Brazil. He proposed to do this by publishing both original works and Portuguese translations of recent foreign works on those subjects. The director of the press was José Mariano da Conceição Veloso (1742?-1811), a native of Minas Geraes and a noted botanist; he was assisted by many young Brazilians living in Lisbon. The Arco do Cego was well equipped, with its own foundry for making type, its own presses, and its own designers and engravers. The press produced a relatively large number of works, but in 1801 it was incorporated into the Regia Oficina Typografica, also known as the Impressão Regia and then later as the Imprensa Nacional.

The final leaf of this volume, “Cathalogu das obras poeticas impressas na Typographia Chalcographica,” lists 7 works, each with author, title, year and format. The final one, an edition of Anacreon, has its author and title set in Greek.

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FIRST EDITION. Fascinating and comprehensive cross-cultural historical study of prostitution, filled with a wealth of interesting information. The first two of the six volumes cover prostitution in antiquity among the Egyptians, Jews, Greeks and Romans, including religious prostitution, such as the cults of Venus and Priapus. The last four volumes encompass the Middle Ages through the reign of Henry IV. The interesting plates illustrate moments in the lives of prostitutes.

Paul Lacroix (1806-1884), best known under the pseudonym of P.L. Jacob, wrote novels as well as works of history and culture, including a history of Napoleon III, the life of Tsar Nicholas I, and (with Ferdinand Sere), the five-volume *Le Moyen Age et la Renaissance* (1847). Lacroix denied authorship of this work.


83. LANGEAC, Égide Louis Edmé Joseph de Lespinasse, Chevalier de. *Colomb dans les fers, a Ferdinand et Isabelle après la découverte de l’Amérique.* A Londres, et se trouve à Paris: Chez Alexandre Jombert and Jacques Esprit, 1782. 8°, contemporary mottled calf (joints cracked; some other wear), smooth spine richly gilt with red morocco lettering piece, short title gilt, boards with borders ruled in blind, edges of boards with single gilt fillet, purple endleaves, text block edges marbled, crimson silk place marker. Woodcut floral vignette on title page. Third preliminary leaf is a finely engraved frontispiece. Finely engraved headpiece (6.5 x 9 cm.) on p. [111]. Finely engraved tailpiece (9 x 8 cm.) on p. 124. Overall in very good condition. Internally fine. Contemporary ink inscription “Conde de Rio Maior Antonio” below half title. (4 ll.), 150 pp., (1 blank l.). $300.00

FIRST EDITION. The poem from which the volume takes its title occupies 14 pages; it is followed by a memoir of Columbus. The finely engraved frontispiece in dated
1781. It is signed by C. [Lément] P. [ierre] Marillier, artist, and R. De Launay, engraver, as are the two finely engraved vignettes. The book was probably printed in Paris; the London imprint being almost surely false.

*Provenance:* D. António de Saldanha Oliveira Jusarte e Sousa (Azinhaga, 1776-Vienna, 1825), second Conde de Rio Maior, eldest son of the first count, grandson of the first Marques de Pombal, army officer, and confidant of D. João, the Prince Regent, later King D. João VI. He accompanied the royal family to Brazil in 1807, returning with the King to Portugal in 1821. Shortly afterwards he was sent on an abortive mission to Brazil, and in 1823 he was charged with the thankless task of accompanying the Infante D. Miguel when that prince was sent into forced exile. The Casa da Anunciada library of the Counts of Rio Maior was one of the best private libraries ever formed in Portugal. It was dispersed for the most part not long after the April 1974 Portuguese revolution.


*With Seven Fine, Gruesome Engravings Depicting Torments of the Inquisition*

*84. [LAVALLÉ, Joseph de Marquis de Bois-Robert]. Historia completa das Inquisições de Italia, Hespanha, e Portugal. Ornada com sete estampas analogas aos principaes objectos que nella se tratão. Lisbon: Na Nova Impressão Magrense, 1821. 4°, contemporary tree sheep (front joint weak with bottom half splitting; other minor binding wear), smooth spine richly gilt with black morocco lettering piece, gilt letter, binding edges milled, text-block edges sprinkled red, marbled endleaves, silk place marker. Some waterstaining in lower margins of title-page of preliminary leaves. Light browning in first 35 leaves. In good to very good condition. x, 294 pp., 7 engraved plates. $800.00

First Edition in Portuguese, considerably more difficult to obtain than the second, published the following year. Plates depict victims of the Inquisition before and after sentencing, in the torture chamber and at an auto da fé. There is also a plate showing the Inquisition removing the sentence of excommunication from D. João IV, and another titled “Filipe III Rei d’Hespanha” (i.e. Filipe III of Portugal, who was Filipe IV of Spain at the time Portugal declared independence in 1640?), in which the Spanish King consults with inquisitors in a palace while the fires of the Inquisition can be seen through an open door. This is an unacknowledged translation of Lavallé’s *Histoire des Inquisitions religieuses d’Italie, d’Espagne, et du Portugal,* first published in Paris, 1809. An English translation appeared in London, 1816. The work was placed on the Index in 1825. Innocência da Rocha Galvão, the translator, a native of Bahia, was elected to the General Assembly for Bahia in 1836 and acclaimed President of State in the 1837 revolution.

*Sacramento Blake III, 281-2. Innocência III, 192: erroneously dating the first edition to 1822 (and transcribing the title of the second edition, calling it the first); see also p. 413, attributing the translation to João Maria Rodrigues de Castro, a native of the Island of São Miguel in the Azores, and maintaining only the reference to the 1822 edition; X, 85-6, attributing the translation to Rocha Galvão, still without any mention of the 1821
special list 266

With Eight Fine, Gruesome Engravings Depicting Tortures of the Inquisition

*85. [LA VALLÉ, Joseph de Marquis de Bois-Robert]. Historia completa das Inquisições de Italia, Hespanha, e Portugal. Ornada com oito estampas analogas aos principaes objectos que nella se tratou. Lisbon: Na Typographia Maigrense, 1822. 4°, contemporary tree sheep (some wear to spine, corners; hinges beginning to split near head of spine), smooth spine richly gilt, crimson morocco lettering piece, gilt letter, cover edges gilt (slight wear), marbled endleaves. Occasional small, light waterstains. Two leaves with minor repairs. Overall in good to very good condition, with excellent impressions of the plates. x, 294 pp., 8 engraved plates. $500.00

Second and most complete edition in Portuguese, with an additional plate that did not appear in the first Portuguese edition, “Representação de um Auto da Fé” in front of the old Paço da Ribeira, destroyed in the 1755 earthquake (facing p. 208). Other plates depict victims of the Inquisition before and after sentencing, in the torture chamber and at an auto da fé. There is also a plate showing the Inquisition removing the sentence of excommunication from D. João IV, and another titled “Filipe III Rei d’Hespanha” (i.e., Filipe III of Portugal, who was Felipe IV of Spain at the time Portugal declared independence in 1640?), in which the Spanish King consults with inquisitors in a palace while the fires of the Inquisition can be seen through an open door. This is an unacknowledged translation of Lavallé’s Histoire des Inquisitions religieuses d’Italie, d’Espagne, et du Portugal, first published in Paris, 1809. An English translation appeared in London, 1816. The work was placed on the Index in 1825. Innocência da Rocha Galvão, the translator, a native of Bahia, was elected to the General Assembly for Bahia in 1836 and acclaimed President of State in the 1837 revolution.

Including Arabic Medicine

*86. LE BON, Gustave. La civilisation des arabes. Paris: Librairie de Firmin-Didot, 1884. Large 8° (28.8 x 20 cm.), publisher’s pebbled burgundy cloth (slight wear to corners, joints and foot of spine; head of spine and small portion of upper joint with a bit more wear), covers and smooth spine elaborately stamped in gilt and silver in arabesque design, spine gilt-lettered with title and author near head, publisher at foot; nicely decorated endleaves in crimson and gold, all edges gilt. Half-title and title-page in red and black; 10 lovely chromolithograph plates, plate with map of Arabia and Egypt highlighted in color, 3 other maps in text (1 full-page), 3 double-page plates in black and white, numerous other excellent illustrations in text, some full-page. Occasional minor foxing, mostly in margins. In good to very good condition. (2 ll.), xv, 705 pp., 10 chromolithograph plates, 1 plate with map highlighted in color, 3 double-page plates, numerous other illustrations in text, some full-page. $500.00

FIRST EDITION of this important work on Arab art and culture. Included is a chapter on the history of mathematics and astronomy (pp. 489-501) that has illustrations of astronomical instruments. Other chapters or sections of chapters cover Arabia, the Arabs prior to Mohammed, Mohammed and the birth of the Arab empire, the Koran, Arab conquests, the Arabs in Syria, Baghdad, Persia, India, Egypt, North Africa, Spain, France, Sicily, Italy, the Crusades, Arab nomads and settled Arabs, their political and social institutions, women, religion, language, philosophy, history and literature, geography, physical science, natural science, medicine, painting, sculpture and applied arts, architecture, commerce, Arab influences in European civilization and vice versa, causes of Arab greatness and decadence, and finally, the author’s opinion of the state of Islamic civilization in his own time.

Luxuriously Bound; Illustrated by George Cruikshank

*87. LE SAGE, Alain René. The Adventures of Gil Blas of Santillane. Translated From the French of Le Sage by T. Smollett, M.D. To which is Prefixed a Memoir of the Author, by Thomas Roscoe. Illustrated by George Cruikshank. 2 volumes. London: Effingham Wilson, Royal Exchange, 1833. 8°, later full crimson morocco, spines richly gilt with raised bands in six compartments, gilt title, author and volumes in second and third compartments from head, covers with triple gilt borders, edges of covers with gilt fillets, inner dentelles gilt, marbled endleaves, red silk ribbon place markers, top edges gilt. Fine to very fine condition. Lithograph armorial bookplates of The Rev. B. Longland, with motto “Prospero que Se Dulo”. Small paper stickers with red borders and typed library shelf marks in lower inner corners of front pastedown endleaves. [iii]-xxiv, 2, 418 pp., 6 plates; [iii]-xii, 420 pp., 6 plates. 2 volumes. $800.00

L’Histoire de Gil Blas de Santillane is a picaresque novel by Alain-René Lesage published between 1715 and 1735. It is considered to be the last masterpiece of the picaresque
Item 91
genre. It influenced a wide variety of later authors, from Swift to Sacher-Masoch to Mark Twain, as well as Dostoyevsky, Wilkie Collins, and Edgar Allen Poe.

* See Evans, *The Life and Art of George Cruikshank, 1792-1878*, p. 79.

88. **LECOUTEUX, Édouard**. *Culture et ensilage du maïs-fourrage et des autres fourrages verts, par ...*. Paris: Librairie Agricole de la Maison Rustique, ca. 1870s-1880s. Bibliothèque du Cultivateur publié avec le concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light dampstains. Overall in very good condition. (2 ll.), 144 pp., profusely illustrated in text with wood engravings. $20.00

Heavily illustrated manual on raising corn and other grains for fodder. Other editions appeared in 1875, 1883, and 1887.

89. **LEFOUR, [Pierre Aristide Adolphe]**. *Sol et engrais, par ... cinquième édition*. Paris: Librairie Agricole de la Maison Rustique, n.d. (19th c.). Bibliothèque du Cultivateur publié avec le concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light dampstains. Overall in very good condition. (2 ll.), 176 pp., profusely illustrated in text with wood engravings. $20.00

Fifth edition of this work on soil and manure, illustrated with equipment for collecting, measuring, and distributing.

* Not located in NUC.

90. **Liçõesinhas e historietas para a primeira idade**. Paris: Pommeret e Moreau, 1850. 16°, early stamped paper boards (defective at foot of spine, corners worn), flat spine gilt. In good to very good condition. 143 pp., 8 naively engraved plates. $125.00

Contains 34 short lessons and 11 moralizing stories—for example, “A Loterasinha,” “A menina descortez,” and “O hypocratasinho.” Each of the 8 pages of naively engraved illustrations has 2 images, each with a note on which page it corresponds to.

Printed in Lima

91. [LIMA]. Honores Patrios consagrados a la tierra memoria del Señor Don Vicente Morales y Duarez, Presidente del augusto Congreso de Córtes, por el Excmo. Cabildo de esta capital de Lima, en VII. de Noviembre de 1812. 2 works in 1 volume. Lima: Imprenta de los Huerfanos, 1812. 4°, modern cloth, spine with vertical title in gilt (minor wear). Overall very good. Bookplate of Rubén J. Dussaut. lli pp., (1 blank l.), with engraved portrait of Duarez (signed in Lima by Marcelo Cabello) tipped to verso of title-page.

FIRST and ONLY EDITION. Morales y Duarez (1757-1812), who is eulogized in this Lima imprint with a selection of poetry and speeches, was a native of Lima, a creole and a jurist. He was elected deputy to the 1812 Cortes de Cadiz and served as vice president. During the constitutional debates he argued for the equality of Americans and Spaniards and for better treatment of Indians. In March 1812, Morales y Duarez was sworn in as president of the Cortes, but he died of apoplexy the following month. The eulogy describes his career in Peru (pp. 1-26) and in Spain (pp. 27-51).

± Medina Lima 2754. Palau 115978: listing this and the Oración together, as here. OCLC: 4394913 (Yale University, Harvard University, John Carter Brown Library, Stony Brook University); 47226811 (Danish National Library).

BOUND WITH:


± Medina, Lima 2801.

Important for the Study of the Late Arrival of Surrealism in Portugal

*92. LIMA, Manuel de. Um homem de barbas. Preface by José de Almada Negreiros. Illustrations by Bernardo Marques. Lisbon: Empresa Nacional de Publicidade, 1944. 8°, original illustrated wrappers (tear of about 1.2 cm. to upper outer joint near head of spine; some very slight soiling). Large illustration of a bearded man on front wrapper and numerous large vignettes in text, all in reddish brown, by Bernardo Marques. Title page in reddish brown and black, with smaller version of front cover illustration in black. Internally clean, crisp; uncut, mostly unopened. Overall in very good condition. Illustrated lithograph bookplate of A.[Ifredo] Ribeiro dos Santos (larger version). 106 pp., (1 l.). $220.00

FIRST EDITION. The preface by Almada Negreiros occupies pp. 5-[20]. In it he states that Manuel de Lima (1918-1976) “transporta-nos admiravelmente para o mundo da ficção e de uma maneira girandolesca que é rara entre os nossos autores ... servindo-se
VIDA DEL SERRAFICO
PADRE SAN BRUNO
Patriarca de la Cartuxa:
Con el origen y principio y costumbres de la Sagrada Religión.
Escríta por fray Juan de Madariaga mone de
la Cartuxa de nuestra Señora de Portaceli.

CON PRIVILEGIO.
En Valencia, en casa de Pedro Patricio Muy.
Año de 1598.
do realismo para desfazer o próprio realismo”. Both the preface and the work are crucial for the study of the late arrival of surrealism in Portugal. As stated in the Dicionário cronologico de autores portugueses, “Como ficcionista, género em que se estreia com Um Homem de Barbas (1944), é à experiência surrealista que vai buscar, segundo Óscar Lopes, o seu 'absurdismo' .... Um pouco esquecido e marginalizado ... a sua primeira ficção mereceu extenso prefácio de Almada Negreiros, um verdadeiro ensaio sobre personagens e seus mistérios ....”

Bernardo Loureiro Marques (1899-1962), a neocubist painter born in Silves, also did illustrations (for works by Aquilino Ribeiro and Eça de Queirós, among others), as well as notable caricatures. He was graphic editor for Panorama and other journals. His works are owned by the Museu de Arte Contemporânea and the Colecções do Estado, among others, and an exhibition devoted to his work was held at the Fundação Calouste Gulbenkian, which also owns some of his works. (See Pamplona, Dicionário de pintores e escultores portugueses [1987-88] IV, 69-70.)


**Diplomat and Collector Oliveira Lima Describes Japan**

93. LIMA, Manuel de Oliveira. No Japão, impressões da terra e da gente. Rio de Janeiro: Laemmert & C., 1903. 8°, recent quarter brown leatherette. Some stains and dampstains, with wrinkling of pages; p. 168 stuck to facing plate near foot only. In near-good condition. vii pp., (1 l. índice), 354 pp., 12 black-and-white photographic plates, including the frontispiece. $200.00

FIRST EDITION of the third book on Japan by a Brazilian; a second edition appeared in Rio de Janeiro, 1905. No Japão has chapters on the persecution of Christians in the sixteenth century, natural beauties, national character, popular entertainments, the status of women, artistic landscapes, society in Tokyo, Meiji politicians, and Asiatic hegemony, plus appendices on meetings held at the Monday Club in Tokyo in March and December 1902.

The twelve black-and-white photographic illustrations depict Japan and its culture: a Buddhist sculpture, sumi-e painters at work, an iris garden, sumo wrestlers, a Noh drama performance, the theater district of Yokohama, Tokyo’s main street on New Year’s, a display of dolls and other toys for Children’s Day, the castle at Nagoya, a tea ceremony, lacquer workers, and the entrance to the temples at Nikko.

Manuel de Oliveira Lima (Recife, 1867-Washington, 1928) was a writer, literary critic, and diplomat, as well as a founding member of the Academia Brasileira de Letras. He began publishing articles in periodicals at age 14, graduated with a degree in law from the Faculdade de Lisboa in 1887, and soon went to work for the Ministério das Relações Exteriores in Brazil, serving as a diplomat in Portugal, Belgium, Germany, and the United States. He was entrusted with the negotiations for the first Brazilian
diplomatic mission in Japan, although in 1901 he advised the government against allowing immigration from Japan.

His vast library of 58,000 works was the third-largest collection of Brazilian during his lifetime, surpassed only by the collections of the Biblioteca Nacional do Brasil and the Universidade de São Paulo. The collection was given to the Catholic University of America because Oliveira Lima feared it would be cared for inadequately if kept in Brazil; he himself was librarian of the collection for four years.

*Cf. Innocenzo VI, 282 andBlake VI, 177. Not in Kyoto University Nipponalia. NUC: NN, TuU, NcD, DCU. OCLC: 1171423 (New York Public Library, Stony Brook University, SUNY Albany, Stanford University, Duke University, University of Texas-Austin, Universidade São Paulo, Keio University); 22087556 (National Library of Australia); 679361944 is a digitized copy. Porbase locates one copy each at the Biblioteca Nacional de Portugal and the Universidade Católica Portuguesa-Biblioteca João Paulo II. Copac locates a copy at the British Library.


FIRST and ONLY EDITION, one of a small but unspecified number of special copies in a publisher’s leather binding. Magnificently produced full-color facsimile of the original manuscript in the Pierpont Morgan Library. Besides much other data, it includes an illustrated relation of the India fleets, from that of Vasco da Gama (1497-1499) until the voyage of D. Jorge de Sousa (1563). Only two manuscripts with this sort of illustration are known to exist: the other one, the “Livro das Armadas” in the Academia de Ciências, Lisbon, covers the period 1497 to 1567, but lacks the fleet of 1517.

The Morgan manuscript consists, effectively, of three parts. Part I contains a group of texts, copied no doubt by order of Lisuarte de Abreu, including a diary of the voyage
of the nau Rainha from Lisbon to Goa in the fleet commanded by D. Constantino de Bragança in 1558. D. Constantino paused for 18 days in Mozambique, during which time he sent a messenger-ship to Sofala, mainly to obtain information about Turkish movements. Lisuarte de Abreu was a member of this mission. In the same part of the manuscript is another description of the same voyage, this time in the form of a “relation.” There are also copies of various letters and documents of the period.

Part II is a list of the governors and viceroys of India to 1558, with unusually bold and striking full-page color portraits of these officials.

Part III, perhaps the best-known part, contains color representations of the ships that made up the various fleets, with the names of the captains in almost every case. There are also illustrations of naval battles. This part of the manuscript was made by order of the governor Jorge Cabral, in 1550, but the illustrator continued his work up to the 1563 fleet, and included naval engagements, especially those led by D. Fernando de Monroy and D. Diogo de Noronha against Turkish galleys. Several of the fleets stopped in Brazil on the outward voyage, beginning with that of Pedro Alvares Cabral in 1500, making this a crucial document for the early history of that country.

The late Professor Luís de Albuquerque provided an introduction (pp. 11-31), which is followed by Maria Luisa Esteves’ transcription of the text (pp. 33-55).

96. LUCIAN of Samosata. Lucio o el Asno. Traducción del griego, prólogo y notas de Antonio Tovar. Xilografías originales de J. Granyer. Barcelona: Ad Unguem, selección de narraciones breves, 1950. 4°, original illustrated boards, in slipcase. Frontispiece and title page in brown and black, running heads throughout in brown, numerous woodcut illustrations. Light foxing on pastedowns, but overall in fine condition. One of 150 copies. 103, (1) pp., (1, 3 blank ll.). $150.00

Elegantly printed and illustrated translation of short novel about a man transformed into a donkey, generally attributed to the Greek writer of the Lucian of Samosata (ca. 125-after 180), although it may not be his work.

* Not located in NUC.

97. MACEDO, Francisco Ferraz de. Ethnogenie brésilienne. Essai critique sur les âges préhistoriques du Brésil et l’autochтонie polygeniste d’après les découvertes archéologiques récentes en Amérique … Contenant seize planches, caractères symboliques, chromos et contours craniens. … Deuxième édition. Translated by Henri de Courtois. Lisbon: Imprimerie Nationale, 1887. Folio (33 x 23.5 cm.), recent red half sheep over buckram (slight wear), spine with raised bands in six compartments, bands with gilt decoration, gilt letter in second and fourth compartments from head, original illustrated wrappers bound in. Uncut and partly unopened. Faint browning. Overall very good to fine. 127 pp. [including tables], (2 ll.), 2 full-page colored lithographs, 8 plates. $250.00

Second French translation of a work originally published Lisbon, 1886 in Portuguese, as Ethnogenia brazílica. The first French edition, Lisbon 1886, was credited to Albert Girard,
and may not have had illustrations. This second French edition has 8 lithographic plates showing cross-sections of skulls, 2 colored lithographs showing the “coupe de la morgue de Pácoval, Ile de Marajó,” and 6 tables comparing symbols used in Brazil with those in Mexico, China, Egypt, and India.


**Biography of the Founder of the Carthusians**

98. MADARIAGA, Fr. Juan de. *Vida del serafico Padre San Bruno, patriarca de la Cartuxa: con el origen y principio y costumbres desta sagrada religion...* Valencia: en casa de Pedro Patricio Mey, 1596. 4°, contemporary limp vellum (lacking the two buttons, but preserving the ties), fore-edge cover extensions, vertical manuscript title on spine, covers with two manuscript ruled borders. Large woodcut of St. Bruno on title-page. Woodcut initials. Some light browning; occasional dampstains, for the most part small and minor; larger, but still light in the last few leaves. For the most part clean, and with ample margins. Overall in very good to fine condition. Early ink manuscript ownership statement on title-page: “Pertinet ad Conventum Madridi excalceatorum Augustini madrid. Fr. Andres dela Asuncion.” Oval green printed paper ticket of Bernardino Ribeiro de Carvalho in upper outer corner of front pastedown endleaf. (10), 197, (1) II. Leaf 196 is misnumbered 197, followed by the correctly numbered leaf 197. Signed §8, *2, A-Z8, Aa-Bb8. $3,800.00

FIRST and ONLY EDITION of the author’s earliest work. St. Bruno, founder of the Carthusians, was born in Cologne about 1030. He was educated there, and afterwards at Reims and Tours, where he studied under Berengar. Ordained at Cologne, in 1057 he was recalled to Reims to head the cathedral school, to oversee the schools of the diocese, and in addition to be canon and diocesan chancellor. After falling out with a new archbishop, he was deprived of all offices and had to flee in 1076. On the deposition of the archbishop in 1080, Bruno was put forward as a candidate for the see, but King Philip I of France successfully opposed his appointment. With six companions, Bruno then retired to a desolate mountainous area called Chartreuse, near Grenoble, and there founded the Carthusian order in 1084. Six years later Pope Urban II called him to Rome, offering the archbishopric of Reggio. Bruno refused, and withdrew to a desert in Calabria, where he established two other monasteries, and died in 1101. He wrote commentaries on the Psalms and the Pauline Epistles. Some other works by namesakes have been attributed to him.

The Carthusian monk Fr. Juan de Madariaga was a native of Valencia. It has been suggested that paintings by Spanish painters of the Golden Age commissioned by Carthusian monasteries were inspired by this work.

Provenance: Bernardino Ribeiro de Carvalho (1846-1910), born in the freguesia de Cabaços, concelho de Alvaiazere, came to Lisbon, was brought into the business of his uncle / father-in-law, and acquired a great fortune importing exotic lumber. He
was a passionate book collector, frequenting auctions and bookshops from the 1860s until shortly prior to his death. Among the sales he attended and purchased at were those of Sir Gubián (1867), the Visconde de Juromenha (1887), José da Silva Mendes and Jorge César de Figanière (1889), the Condes de Linhares (1895), and José Maria Nepomuceno (1887).


99. MADRID, Academia Nacional de Medicina. Catálogo de las obras y documentos raros y curiosos de su librería que figuran en la exposicion abierta para conmemorar el II centenario de su fundacion, 1734-1934. [Madrid: J. Cosano, 1934]. Large 8°, recent crimson half morocco over marbled boards, spine with raised bands in six compartments, gilt letter, top edge rouged, other edges uncut, original printed wrappers bound in. Partially unopened. In fine condition. 100 pp., (1 l.), numerous illustrations in text. $300.00

First and ONLY EDITION. Lists 198 books and manuscripts from the sixteenth through the nineteenth centuries in the collection of the National Academy of Medicine in Madrid.

100. MAGNE, J[ean] H[enri]. Choix des vaches laitières ou description de tous les signes à l’aide desquels on peut apprécier les qualités lactifères des vaches. Par ... Sixième édition, avec 39 figures. Paris: Librairie Agricole de la Maison Rustique, n.d. (19th c.). 8°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light dampstains. Overall in good to very good condition. (2 ll.), 138 pp., (1 l. advt.), wood-engravings of cows in text. $20.00

How to choose a good dairy cow, by inspection of skin, udder, horns, teeth, etc.; plus ruses of sellers, proper feeding, and more. A dozen or so editions appeared from 1830 to 1907, with editions by this publisher from 1853 to 1862.

* NUC: PU-V.
Item 103
With Hand-Colored Images of Signal Flags

101. MARTIN, Jorge. Signaes, que se mandão observar pelos navios mercantes, que vão debaixo de comboyo dos navios de guerra de S.M.B. [Lisbon?: Secretaria do Quartel General da Marinha, 4 de Dezembro de 1813], 4°, stitched. Fourteen woodcut signal flags in text, hand colored. In fine condition. 16 pp., (2 blank ll.). $600.00

FIRST and ONLY EDITION? Issued toward the end of the Napoleonic wars, this pamphlet instructs Portuguese merchant ships on how to observe the signals of British warships so as to participate safely in convoys.


102. MARTINS, José V.[itorino] de Pina. Sá de Miranda e a cultura do renascimento. Volume I [all published]: Bibliografia. Lisbon: (the author? colophon: printed “Nas Oficinas Gráficas da Livraria Cruz, Braga, Portugal, Sexta-Feira, 15 de Outubro de 1971 sob a orientação técnica de Félix Ribeiro”), 1972. Folio (31.6 x 22.7 cm.), original printed wrappers. In fine condition. Blue bookplate with lithograph double-headed eagle of Manuel [Rodrigues Pereira da] Silva. Frontispiece portrait, 506 pp., (2 ll.), 27 ll. plates (1 folding), printed on 40 sides. Number 63 of 99 copies of a “Tiragem Especial” on “grand papier ‘Nil candidius’ Offset” of 125 grs., numbered typographically and signed by the author on the verso of the half title, with justification statement tipped onto front free endleaf recto. $100.00

FIRST and ONLY EDITION, in a special LIMITED printing of 99 copies, signed by the author, of which this is number 63. This is a monumental, indispensable bibliography by one of the great investigators and bibliophiles of his day. José Vitorino de Pina Martins (1920-2010) was also one of the leading authorities on the history of humanism.


* Cadafaz de Matos, 129 Trabalhos científicos de um grande investigador, José Vitorino de Pina Martins. Catálogo de exposição bibliográfica 94. Bibliografia de estudos do Prof. Doutor José V. de Pina Martins existentes na Biblioteca Central da Faculdade de Letras de Lisboa, p. 11.
Item 104
103. MAXIMILIAN, Prinz zu Wied-Neuwied. Viaggio al Brasile negli anni 1815, 1816, e 1817 del principe Massimillano di Wied-Neuwied .... 4 volumes. Milan: Dalla Tipografia di Gimabattista Sonzogno (volume I) and Tipografia de' Fratelli Sonzogno (volumes II, III and IV), 1821-1823. 12°, contemporary half dark green sheep over marbled boards (very slight wear, corners neatly repaired), flat spines gilt, crimson leather lettering pieces and black leather numbering pieces, gilt letter and numbers (1-4 and 97-100), text block edges tinted yellow and sprinkled green. Seventeen engraved plates (14 delicately hand colored) Occasional foxing, mostly light foxing, but heavier in a few leaves. Overall a very good to fine set. Armorial bookplates of Clado Ribeiro de Lessa. (4 ll.), 287, (1) pp., 5 color plates; (2 ll.), 311, (1) pp., 4 color plates; 262 pp., (1 l.), 4 plates [2 in color]; 294 pp., 4 plates [3 in color].

First Edition in Italian of Reise nach Brasilien in den Jahren 1815 bis 1817, Frankfurt, 1820-1821. All but a few of the 14 hand-colored images are of Brazilian Indians in their territories, hunting, relaxing, cooking, dancing, etc. Three plates without color show weapons, musical instruments, and a Botocudo skull. In volume IV, a substantial section (pp. 234-280) is devoted to vocabulary lists and grammatical comments on the language of the Botocudo, Maconi, and Mascharcari Indians.

Prince Maximilian (1782-1867) was one of the most prominent early followers the great naturalist Alexander von Humboldt, who encouraged him to pursue his interests in geography, ethnography, and the natural sciences. From Rio de Janeiro, Prince Maximilian set out in July 1815, accompanied by the naturalists Georg Freyreiss and Friedrich Sellow, on an expedition that lasted nearly two years. From Rio de Janeiro they journeyed to Cabo Frio, along the coast of Ilheus, and from there sailed up the Jequitinhonha to the borders of Minas Geraes, finally reaching Bahia. The Prince was particularly interested in exploring the tropical rain forests and studying the Indian tribes, notably the Botocudo.

This was one of the most significant scientific expeditions of the nineteenth century; many regard it as “the first truly scientific study of a native Brazilian people” (Howgego). The enormous zoological collection assembled during these travels is today in the American Museum of Natural History, New York, having been purchased in 1870.

Volume I was published in 1821, the other 3 volumes in 1823. A second edition in Italian appeared in Naples, 1832.

**Baltian Author Invents Ladder for Firemen**


FIRST and ONLY EDITION of this work describing the invention of a ladder for use in fighting fires. The author, a native of Bahia, was motivated by having witnessed a fire in Lisbon in 1787 in which nineteen people died due to the lack of an apparatus able to evacuate them from the upper floors of the burning building. Mendes’ “expanding and contracting machine” was the answer. He describes the ladder in detail, with careful instructions for its proper use. The engraving reveals that this invention was based on good mechanical principles.

From p. 23 to the end is “Tentativas, ou ensaios em que tem entrado o Autor ...” devoted to eleven other inventions Mendes was working on. They are useful machines such as water pumps for wells, a plow and machine for sowing seeds, improvements to urban illumination, burning wood more efficiently for cooking and heating, and several apparatuses for shipbuilding. This essay also appeared separately.

Oliveira Mendes (born 1748, according to Borba de Moraes, and said to be still alive in 1814) was a member of the Academia Real das Ciências de Lisboa. He had a law degree from Coimbra University, and worked as a lawyer for the Casa da Supplicação.


*105. MENDES, Maria Valentina C.A. Sul, ed. *Os incunábulos das bibliotecas portuguesas*. 2 volumes. Lisbon: Instituto da Biblioteca Nacional e do Livro, 1995 [i.e. 1997?]. Inventário do Património Cultural Móvel, Bibliotecas. Folio (30 x 23 cm.), original illustrated wrappers. As new. 519 pp. 103 full-page color illus. in text; 214 pp., (1 l.). Printed in red and black throughout. ISBN: 972-565-214-2. 2 volumes. $100.00

FIRST and ONLY EDITION. Includes 1,886 different incunabula from 38 Portuguese libraries, listed by author (with numerous cross-references), many in multiple copies. Format, a simple collation listing the number of pages or leaves, and standard bibliographical references are given. Volume I contains the actual catalogue, including introductory material; volume II contains indexes to secondary authors, languages, places of printing, printers, booksellers, titles, locations, and illustrations. Concordances are provided to

106. MILLET-ROBINET, C. [ora Elisabeth]. *Économie domestique, par ... Quatrième édition*. Paris: Librairie Agricole de la Maison Rustique, ca. 1850s-1870s. Bibliothèque du Cultivateur, publiée avec le concours du Ministre de l’Agriculture. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light browning. Overall in very good condition. (2 ll.), 225 pp., (1 l.), with dozens of wood-engraved illustrations in the text. Fourth edition of this heavily illustrated handbook for running a household, including advice on furniture, kitchen equipment, lighting, laundry, food and wine storage, baking bread, making candles and soap, preserving fruits, and preserving pork. The earliest edition with this title in OCLC is 1850; seven editions appeared through 1872.

$40.00

* Not located in NUC.

Biography of Napoleon by an Afro-Brazilian Author


FIRST and ONLY EDITION, a rare survival in its original and very striking decorative wrappers. This comprehensive biography of Napoleon, based in large part on the works of the French historian Louis Adolphe Thiers, includes extensive coverage of his military campaigns and diplomacy. A short epilogue (II, 490-9) recounts Napoleon’s exhumation and reinterment in Paris in 1840.

Lopes de Moura (1780-1860), an Afro-Brazilian author, native of Bahia, became involved in the Inconfidencia Bahiana of 1798 and later fought in the Peninsular War before establishing a medical practice in Paris. There he found that he could not live on his income as a physician, and so applied himself to writing and translating; he was
responsible for the translation into Portuguese of several French medical books, as well as works of Sir Walter Scott and James Fenimore Cooper. His translations had such great influence in Brazil that D. Pedro II, hearing of his financial difficulties, awarded him a pension from his private purse.


*108. MOUTINHO, José Viale, ed.* **Ó meu amor, meu amor! Quadras populares portuguesas.** *Direcção gráfica, Armando Alves.* Porto: Campo das Letras, 1994. 4° (22.1 x 19.9 cm.), original illustrated wrappers. As new. 94 pp., (2 ll.), illustrated in color, bibliography. One of 1,000 copies. ISBN: 972-8146-16-7. $35.00

FIRST and ONLY EDITION. Viale Moutinho, a native of Madeira (b. 1945) and a journalist, who has worked for the *Diário de notícias*, Lisbon, has produced at least 12 volumes of poetry, 13 of fiction, 7 children’s books, and 7 works of essays or interviews. See Machado, *Diccionário de literatura portuguesa*, pp. 329-330. His *Já os galos pretos cantam* (2003), a volume consisting of four stories set during the Spanish Civil War, was awarded the Prémio Edmundo Bettencourt by the Câmara Municipal do Funchal, 2003. His *No pasarán: cenas e cenários da guerra civil de Espanha* was awarded the Prémio Norberto Lopes da Casa da Imprensa (1998), and *Apenas uma estátua equestre na Praça da Liberdade* (2002) was awarded the Grande Prémio do Conto, APE. *Cenas da vida de um minotauro* was awarded both the Prémio Orlando Gonçalves and the Grande Prémio do Conto, APE.


FIRST and ONLY EDITION. Includes an essay by José de Oliveira Barata, two by the editor, followed by the bibliography, iconography and index.
Item 113
Pioneers of Medicine

110. NAMORA, Fernando. *Deuses e demônios da medicina*. Lisbon: Livros do Brasil, (1952). 8°, original illustrated wrappers (spotted). Minor foxing. In good condition. 316 pp., (2 ll.), illustrated with reproductions of pencil or chalk sketches. $120.00


Fernando [Gonçalves] Namora (1919-1989), a native of the village of Condeixa-a-Nova (near Coimbra and Conimbriga), was a distinguished physician with a degree in medicine from Coimbra University. He was also a significant, multi-prize-winning neorealistic poet, novelist, short story writer and essayist, at first influenced by the “Grupo da Presença”.

* On Fernando Namora see Luís Forjaz Trigueiros in Machado, ed., Dicionário de literatura portuguesa, pp.331-2; António Pedro Pita in Biblos, II, 1015-7; and Dicionário cronológico de autores portugueses, 723-5. NUC: DNLM, MH, DLC-P4, IU, NcU, NcD.

Landmark Reference Work


First and Only Edition of this landmark reference work, authoritative in coverage and handsomely printed at the Stinehour Press. “Designed to read both as a guide for the collector and as an overview of the key publications in the history of medicine, One Hundred Books Famous in Medicine documents the dissemination of formative theories and discoveries from the ancient world to the present, from Hippocrates to Watson & Crick. Each entry contains complete bibliographical data, including the format, collation and pagination of an ideal copy; an extended discussion of its medical, historical and bibliographical significance; notes about copy-specific features of the copy on exhibit; references; and illustrations” (Prospectus).

First and only edition. Contributions from 132 members exhibited December 9, 2015 through February 6, 2016, encompassing the fields of Americana, History, Theology, Science and Medicine, Voyages and Maps, Association Copies, Literature, Illustrated and Artist' Books, Fine Printing and the Book Arts, Bindings, Bibliography and Book History, Photographs, Prints, Drawings, and Other Works on Paper. The items—all illustrated—were chosen not so much for their splendor, though many are indeed splendid, as for the stories their owners tell about them: how they were acquired, who or what influenced the acquisition, how they fit into an overall collecting scheme. Curated with and introduction by Eric J. Holzenberg and Arthur L. Schwarz. Designed by Jerry Kelly.

"Rare and valued album" Together with the Description, “even more difficult to find” (Borba de Moraes)

113. OUSELEY, William Gore. Views in South America. [Front wrapper] London: Thomas McLean, 1852. Elephant folio (56 x 38.5 cm.), publisher's red cloth, embossed, front cover inlaid with a leather “scroll” bearing the author and title (very skillfully rebacked, corners very skillfully repaired, minor stains), smooth spine gilt; illustrated front wrapper bound in (skillfully repairs to each corner and to a 37 cm. tear across the lower part). Skillfully repairs to fore-edges of first two leaves. In very good condition. Armorial bookplate of Joaquim de Sousa-Leão. On the front pastedown is a printed description of this work from a Lathrop C. Harper catalogue of 1958, describing a copy that had an author’s presentation inscription and was priced at $2,500 in 1958; this printed description has Sousa-Leão’s annotations, and several more lines of his annotations in pencil are below it. Laid into the volume are four elephant-folio leaves with a printed biography of Ouseley in Portuguese, with black-and-white photographs of Ouseley and his wife; signed in print by Joaquim de Sousa-Leão and with his manuscript corrections in ink to two lines. 1 l. [dedication and list of plates], 26 hand-colored lithograph plates [numbered 1-25, with an unnumbered “vignette” following 20], one black-and-white lithograph plan of Obligato.

2 volumes. $35,000.00

First Edition. First Edition. It includes 26 hand-colored images based on Ouseley’s watercolors. “This rare and valued album contains very picturesque lithographs,” says Borba. They include images of Bahia, Rio de Janeiro (a grotto in the Bay of Jurujube, the Corcovado mountains, convents and churches, the headquarters of the British legation, Botafogo Bay, the waterfall at Itamaraty), plus views of Montevideo, Ouseley’s home in Buenos Aires, the government’s headquarters in Paraná, Tenerife (a former convent) and
Funchal (Fort Loureiro). The plan of Obligato shows the position of British and French ships during the five-year blockade of Buenos Aires that began in 1845.

Sir William Gore Ouseley (1797–1866) was a diplomat in Stockholm and the United States. In 1823 he was sent to Latin America, where he served until 1850, much of the time in Brazil. The selection of his watercolors for this volume was made by Queen Victoria.

*Borba de Moraes (1983) II, 643. Berger p. 339. Tooley 356. Palau 207325 (combined with the Description). Sabin 57947. Views and Description 831682958 (Herzogin Anna Amalia Bibliothek Klassik, Universität Goettingen); Views only at 6666976 (New York Public Library, Yale University, Oliveira Lima Collection-Catholic University of America, Library of Congress); Views digitized from the Oliveira Lima copy as 956408361. Copac locates copies at British Library, Cambridge University, Oxford University, and National Library of Scotland. KVK (44 databases searched) adds Bayerische Staatsbibliothek and Ibero-Amerikanisches Institut. NUC: InU, NNH, DLC, DCU-Ia (and, with the date [1854?], at NBU and PP).

WITH:

**OUSELEY, William Gore. Description of Views in South America, from Original Drawings, made in Brazil, the River Plate, the Parana, &c. &c. with notes .... London: Thomas McLean, 1852. 8°, recent navy morocco, spine and covers gilt, inner dentelles gilt, all text block edges gilt. Very slightly browned. In very good condition. viii, 118 pp., (1 blank l.).

FIRST EDITION. “This Description is more difficult to find than the album” (Borba). Ouseley devotes between one and seven pages to each of the lithographic views in his *Views in South America*. The Appendix (“General notes and observations”) offers comments on the aborigines of Tenerife, whales in Rio harbor, the health and climate of Rio, loud monkeys and pretty parrots, Indian tribes and languages, “influence of tropical climate and great fertility of soil on the disposition and habits of natives of Brazil,” and destruction of property caused by the invasion and siege of Montevideo.

*Borba de Moraes (1983) II, 643: calling for only 118 pp. Berger p. 339: without mention of the final blank. Palau 207325: without mention of the final blank. Sabin 57943: calling for 124 pp. OCLC: 43793777 (New York Public Library, Oliveira Lima Collection-Catholic University of America, British Library); 85060129 (Cambridge University, National Library of Scotland); the Oliveira Lima copy has been digitized as 956403722. Copac adds Oxford University. KVK (44 databases searched) adds no new locations. Not located in NUC.

**Lovely Photographs**

**114. PAPY, Louis, and M.-Th. Gadala. Le Portugal.** Grenoble: B. Arthaud, (1935). Les Beaux Pays. **4°**, half pebbled cloth, spine with gilt author and title, blind-stamped bands (repaired, joint splitting); original illustrated wrappers bound in. Profusely illustrated with heliogravures. A few notes in red pencil. Internally in fine condition, overall very good. Two 1935 newspaper clippings tipped in at the end, one with a review of this book, one with comments from Gadala, the co-author. 187 pp.,
(1 l.), (1 l. advertisement), folding map [laid in], with 174 attractive sepia-toned heliogravures. $100.00

FIRST and ONLY EDITION. A guidebook with lovely sepia-toned photographs of architecture, landscapes and people.

* Copac locates a single copy, at Oxford University.


FIRST and ONLY EDITION. A pioneering work that without doubt will remain a standard in its field. While only some of the illustrations are in color, all were produced using color transparencies. The English text is comprehensible, though occasionally slightly stilted. A volume in similar format, by the same author, appeared in 1990: *O bilhete postal ilustrado e a história urbana de Lisboa.* / *The Illustrated Postcard and the Urban History of Lisbon.* Another appeared in 1994: *O bilhete postal ilustrado e a história urbana do Porto.* / *The Illustrated Postcard and the Urban History of Oporto.* In 1995 was published *O bilhete postal ilustrado e a história urbana do Algarve.* / *The Illustrated Postcard and the Urban History of Algarve.* In 1997 was published *O bilhete postal ilustrado e a história urbana de Grande Lisboa.* / *The Illustrated Postcard and the Urban History of Lisbon Metropolitan Area.*


FIRST and ONLY EDITION. A pioneering work that without doubt will remain a standard in its field. While only some of the illustrations are in color, all were produced using color transparencies. The English text is comprehensible, though occasionally slightly stilted. Four earlier volumes have appeared in this collection, all in similar format, by the same author. In 1990: *O bilhete postal ilustrado e a história urbana de Lisboa.* / *The Illustrated Postcard and the Urban History of Lisbon;* 1994: *O bilhete postal ilustrado e a história urbana do Porto.* / *The Illustrated Postcard and the Urban History of Oporto;* 1995: *O bilhete postal ilustrado e a história urbana do Algarve.* / *The Illustrated Postcard and the Urban History of Algarve;* 1996: *O bilhete postal ilustrado e a história urbana de Braga.* / *The Illustrated Postcard and the Urban History of Braga.*
Escrítvras del siglo decimo quinto

1. [Texto en letras mayúsculas]
2. [Texto en letras mayúsculas]
3. [Texto en letras mayúsculas]
4. [Texto en letras mayúsculas]
5. [Texto en letras mayúsculas]
6. [Texto en letras mayúsculas]
7. [Texto en letras mayúsculas]
8. [Texto en letras mayúsculas]
9. [Texto en letras mayúsculas]
10. [Texto en letras mayúsculas]
11. [Texto en letras mayúsculas]
12. [Texto en letras mayúsculas]
13. [Texto en letras mayúsculas]
14. [Texto en letras mayúsculas]
15. [Texto en letras mayúsculas]
16. [Texto en letras mayúsculas]
17. [Texto en letras mayúsculas]
18. [Texto en letras mayúsculas]
19. [Texto en letras mayúsculas]

Alphabete.

[Signatura]

Item 133
117. PELLETAN, J. *Pigeons, dindons, oies et canards, par ... Ouvrage orné de 21 gravures.* Paris: Librairie Agricole de la Maison Rustique, 1873. Bibliothèque du Cultivateur. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light browning. Overall in good to very good condition. (2 ll.), iv, 172 pp., with numerous wood-engravings. $50.00


* NUC: DNAL, GU, CU.

118. PETERS, Harry T. *Currier & Ives, Printmakers to the American People.* Garden City, N.Y.: Doubleday, Doran & Co., 1942. Folio (31 x 23 cm.), publisher’s tan cloth (worn, faded) with illustration tipped to upper cover. Internally fine, overall in very good condition. xvi, 41 pp., 192 plates (of which over 30 are in color). $20.00

119. PINTO, Alfredo de Moraes (Pan-Tarantula). *Do outro lado: cançoneta. Ilustrações de Raphael Bordallo-Pinheiro.* Lisbon: Livraria Editora de Tavares Cardoso & Irmão, 1885. 8°, original illustrated wrappers (light spotting). In very good condition. 16 pp., 14 half-page illustrations in text. $200.00

FIRST EDITION. Comic verse accompanied by the caricatures of Rafael Bordalo Pinheiro (14 in the text, and 2 on the covers).


120. PITTA, Sebastião da Rocha. *Historia da America Portugueza, desde o anno de mil e quinhentos do seu descobrimento até o de mil e setecentos e vinte e quatro ...* Lisbon: Francisco Arthur da Silva, 1880. Large 8°, contemporary red half sheep over dark green pebbled cloth (minor wear), spine gilt in five compartments, raised bands, marbled endleaves, original
green on yellow printed wrappers bound in (small repair at outer margin of front wrapper; tiny repair at outer margin of rear wrapper), edges sprinkled. Title in red and black with publisher’s monogram. Six lithograph plates. Double-page engraved map of Brazil. Overall in fine condition. xxviii, 404 pp., 6 plates and 1 double-page map. $600.00

Third edition but First Illustrated Edition of the first general history of Brazil, which was first published in Lisbon, 1730, and again at Bahia, 1878. This edition is described in error on the front wrapper and the title-page as the second. It was revised and annotated by J.G. Goes. The illustrations depict landfall in 1500, the city of Salvador, Bahia, the death of Padre Ignacio d’Azevedo, João Fernandes Vieira, panning for gold, and Rio de Janeiro. There is also a double-page map of Brazil.

Burns describes Rocha Pitta as “one of the foremost eighteenth-century historians” (Perspectives on Brazilian History p. 16), although Rocha Pitta is often condemned for his florid and ornate language, and for not using primary sources. Southey’s harsh assessment has been widely quoted: “The only general history of Brazil is … a meagre and inaccurate work, which has been accounted valuable merely because there was no other” (Preface to the History of Brazil, London 1810-19). On the other hand, Southey testified to the importance of Rocha Pitta’s Historia by numerous citations of it throughout his own work. And while Southey rejected Rocha Pitta’s methodology, the Instituto Histórico e Geográfico (established 1839) respected and sometimes adhered to it. The Historia is an important source on the history of Minas Geraes (where gold, diamonds and emeralds were all discovered during his lifetime), on the “Guerra dos Emboabas,” 1708-1711, between Paulistas and recent immigrants from Portugal and coastal Brazil, and on the “Guerra dos Macates,” 1709-1711, between the sugar-planters in Olinda and the new bourgeoisie in Recife.

Rocha Pitta (1660-1738), a native of Bahia, traveled to Coimbra to take his degree, then spent most of the rest of his life on his family’s plantation in Brazil.


Includes a Plate Illustrating a Forest Fire in Brazil

121. POEPPIG, Eduard Friedrich. Malerischer Atlas und beschreibende Darstellungen aus dem Gebiete der Erdunde .... Leipzig: Hartleben’s Verlags Expedition, 1838. 8°, marbled paper boards with small tear on spine (joints slightly worn). Fraktur type. Some foxing. Overall good. vi, 304, iv pp., plus 18 plates. $800.00

FIRST EDITION. The 18 plates in this volume, which did not appear in any of Poeppig’s other works, include a forest fire in Brazil, a trip up the Marañón River, and the Cathedral of Lima. Subjects of the chapters include Matanzas (Cuba), Crete, Kurdistan, Baalbec, Antioch, Natal, the Cape of Good Hope, Damascus, Circassia, Peru, Lebanon, and Oman.

Eduard Friedrich Poeppig (1798-1868), German botanist, zoologist and explorer, was sent by the University of Leipzig to gather botanical specimens in North and South America. He spent considerable time in Cuba (1823-24), Pennsylvania (1824-26), and Chile, Peru, and Brazil (1826-1832). His visit to Chile, Peru, and then down the Amazon by raft and canoe to Pará was described in Reise in Chile, Peru unde auf dem Amazonen-strome während der Jahre 1827-1832, printed in Leipzig, 1835 but not distributed until 1856. Although Poeppig lost some of his scientific data on the trip down the Amazon, he
Item 135
described over 4,000 plant species. Borba comments that “The account of his expedition and the botanical surveys he published are comparable to the work of Humboldt.” The plant genus Poeppigia is named after him, as are the Silvery Wooly Monkey (*Lagothrix poeppigii*), and the orchid *Campylocentrum poeppigii* (Rchb. f.) Rolfe.


**Devaluation of Portuguese Currency**

122. [PORTUGAL. Laws. D. Afonso VI, King of Portugal 1656-1683]. *Dom Afonso por graça de Deos Rey de Portugal ... Faço saber a vós que eu passei ora huma Ley por min assinada, & passada por minha Chancellaria, da qual o treslado he o seguinte. Eu ElRey faço saber ... que tendo consideração ao muito que conven usar do todos os meios justos de que se possa tirar dinheiro prompto para as necessidades presentes da defensa do Reyno ....* N.p.: n.pr., dated at Lisbon, 20 November 1662. Folio (32.5 x 23 cm.), unbound. Woodcut initial, 3 woodcut diagrams in outer margin on recto of first leaf showing marks on coins. Foldlines, occasional slight separation without loss of text; light foxing. Uncut. In good condition. (2 ll.)

$850.00

In order to raise money “para as necessidades presentes da defensa do Reyno,” the king devalues the currency, decreeing that all gold coins stamped at a value of 3,500 réis be turned in to the Casa da Moeda, where they will be stamped 4,000 réis, and that coins worth a half and a quarter of that amount also be stamped anew. Woodcuts of the stamps appear at the side of the text. Penalties are set out for those who do not bring in their coins, or who do not accept the newly stamped coins in full payment. During the course of the Restauração, enormous military expenditures and a decline in overseas revenues led to repeated devaluation of the currency, about 175% from 1641 to 1668. (See Oliveira Marques, *History of Portugal* [1972] I, 277-8.)


$45.00

FIRST and ONLY EDITION. This interesting exhibition catalogue contains texts by Carlos Alvar and Maria Fernanda de Abreu. There is an anthology of three nineteenth-century critical essays on Cervantes and *Don Quijote*, by Latino Coelho, Manuel Pinheiro Chagas and Maria Amália Vaz de Carvalho. The actual catalogue lists 104 titles (pp. [179]-229). There are indexes of iconography and names.
Architectural Plans for Spa Facilities

124. PRAT, P.-L. Mémoire sur les eaux minérales de Bourbonne et projet d’établissement pour ces mêmes eaux, par P.-L. Prat ... Suivi d’une Analyse-Pratique des Eaux Minérales en général, et en particulier de celles de Bourbonne: par P.C. Duchanoy .... Paris: Chez l’auteur / Croullerois libraire, and Bourbonne: Chez Vendel, libraire, 1827. 8°, late twentieth-century half dark green Oasis morocco over marbled boards, spine with raised bands in five compartments (spine a bit sun-faded); original blue printed wrappers bound in. Uncut. Minor light foxing. In very good to fine condition. Oval stamp of B.M. Tavares de Proença / J. de Saldanha Oliveira e Souza on recto of half-title with “876” penciled in center. Ink notes on front wrapper and a few ink annotations in text are probably in the same hand. 208 pp., (1 l. errata), 5 large folding engraved plates. $400.00

FIRST and ONLY EDITION of this work promoting the medicinal value of the mineral waters of Bourbonne-les-Bains in the Haute-Marne department of France. The hot springs there had been known since the time of the Gauls; the Romans built baths there. Even today the waters are used for treatment of rheumatism, as well as ear, nose and throat diseases. The plates contain architectural plans and views of proposed spa facilities that are quite extensive.

Provenance: D. José de Saldanha Oliveira e Souza, who also used the name José Luiz de Saldanha (1839-1912), was a son of D. João de Saldanha Oliveira Juzarte Figueira e Sousa, 3º conde de Rio Maior, and brother of Antônio José Luís de Saldanha Oliveira Juzarte Figueira e Sousa, 4º conde and 1º marquês de Rio Maior. A chemist and mineralogist, parliamentary deputy, and high government official, he studied mathematics and philosophy at Coimbra University, wrote on subjects as varied as agriculture, finance, and engravings, and amassed an important library. He was a devoted proponent of progress in the national agricultural sector, which he considered one of the primary sources of public wealth. See Grande enciclopédia XIX, 402; Innocêncio XIII, 66-7; Aditamentos, pp. 254-5. The Casa da Anunciada library of the counts of Rio Maior was one of the best private libraries ever formed in Portugal. It was dispersed for the most part not long after the April 1974 Portuguese revolution.

*125. RAPOSO, José Hipólito. Carros de cavalos em Portugal, século XIX. Lisbon: INAPA, 1995. Folio (32 x 25.3 cm.), publisher’s cloth with dust jacket. As new. 107 pp., (2 ll.), profusely illustrated with lovely color photographs. ISBN: 972-9019-81-9. $95.00

FIRST and ONLY EDITION. Photographs by Gustavo de Almeida Ribeiro.
126. RASTEIRO, Joaquim. *Inicios da Renascença em Portugal. Quinta e Palacio da Bacalhoa em Azeitão. Monographia historico-artística*. 2 volumes. Lisbon: Imprensa Nacional, 1895-1898. Folio, original printed wrappers for text volume (some foxing; diagonal crease to front wrapper) and original illustrated wrappers (minor soiling and foxing) for atlas volume. A good set. 97 pp. [quire 5 erroneously signed as 4]; 6 tinted lithographs and 48 chromolithographs, including 1 folding.

2 volumes. $200.00

FIRST EDITION of this study of the Quinta da Bacalhoa, near Setúbal, particularly of its azulejos, which are illustrated in 48 of the 54 plates in the atlas volume. The Quinta is a small palace built in 1480 for the Infanta Brites, possibly by Sansovino, who spent 6 years in Portugal at about this time. In 1528, after the property was acquired by the son of Afonso de Albuquerque (first Viceroy of India), gardens were added that included a pavilion with azulejos. The Quinta’s azulejo of Susanna and the Elders, dated 1565 (see plate 44), is the earliest dated tile picture in Portugal.

Rasteiro’s study was done soon after the Quinta was inherited by the Conde de Mesquitela, who began to take care of it after years of neglect. In the 1970s it was purchased by Americans, who continued to maintain it, and began to produce a high-quality California-style wine made from a mixture of Cabernet Sauvignon and Merlot grapes, aged in oak. Around the turn of the present century ownership passed back into Portuguese hands. In 1996, the Quinta was declared a Monumento Nacional by the Instituto Português do Património Arquitectónico.

* Innocêncio XVII, 352; XX, 386. Fonseca, *Aditamentos* p. 219. NUC: DLC, CU, DCU-Ia, MH-Fa; text only at Cty and NN; plates only at Pbm.


First published 1961, this novel is considered by many to be the author’s best work. The preface (pp. [5]-13), is dated 1964. The illustrations appear to be original to the present edition. The action takes place during a week in May, 1891, with the Portuguese economy in collapse due to a financial crisis.

Alves Redol (1911-1969) was the first neo-realist novelist to achieve wide recognition in Portugal. He also wrote dramas, short stories and ethnographical studies.

Includes Five Illustrations of Plants


FIRST EDITION. The second part, “Botanica amorosa,” includes 5 illustrations of plants and is dedicated to Coelho Netto, prolific author of novels, plays, short stories, folktales, and political and historical essays. Garcia Redondo (Rio de Janeiro, 1854—São Paulo, 1916), an author, engineer, journalist, teacher and short-story writer, was a founding member of the Academia Brasileira de Letras. Later editions of this work appeared at Rio de Janeiro (1902 and 1936) and São Paulo (1911).

† Blake VI, 77-9: calling for only 244 pp., with an author portrait. Not located in NUC. Not located in OCLC. This first edition not in OCLC or WorldCat, which cites six copies of the second edition, 1902, a 1911 edition without location, and a single copy of the 1936 edition. No edition located in Copac. Not edition located in KVK. Hollis lists only the second and third editions. No edition listed in Orbis.

Rules of a Portuguese Order of Chivalry:
An Exceptionally Fine Copy of an Early & Important Portuguese Text

129. Regra & statutos da hordem adujs. [Colophon] Almeirim: Herman de Campos, 1516. Folio (26.5 x 19 cm.), late-nineteenth- or early-twentieth-century blue morocco, covers with triple-fillet gilt edge and panel and elaborate filigree ornament, spine richly gilt, pastedowns burgundy morocco with gilt panels and filigree ornament, facing flyleaves blue moiré, all edges gilt. In a recent navy morocco slipcase with dark blue moiré sides. Full-page woodcut of St. Benedict within woodcut border (putti and twining vines), xylographic title, 2 woodcut emblems of the Order of Aviz, woodcut initials (2 historiated). Gothic letter (Campos 1:105G and 4:122G), 2 columns. Washed and expertly re-sized; nevertheless, overall in exceptionally fine condition. (5), LIII [i.e., LXIII], (5) II. Appears to lack preliminary blank, presumably canceled, as in all recorded copies. $200,000.00

FIRST EDITION of the Rule for the crusading Order of Aviz (the equivalent of the Order of Calatrava in Spain), and one of the earliest and most important books in the Portuguese language. This is the first book printed in Almeirim, probably produced at a time when the Court was in residence there. Only two sixteenth-century books were printed in Almeirim.

The Order of Aviz was the first of the military orders founded by the kings of Portugal, possibly established as early as 1162. It played a vital part in the foundation of the
Portuguese nation and in the struggle against the Moors. While the Orders of Christ and S. Thiago also fought for the independence of Portugal at the end of the fourteenth and beginning of the fifteenth centuries, the Order of Aviz took the lead. It was Dom João I, Master of Aviz, who vanquished the Castilians at Aljubarrota and founded the dynasty that reigned in Portugal under the name of Aviz for nearly two centuries.

Herman de Campos is recorded as a printer in Portugal between 1509 and 1518. Only 12 works are known from his press: one at Setúbal, ten at Lisbon, and this lone production at Almeirim. The only source of information on him is his colophons, from which it appears that he came from Germany, possibly Kempen, in the Rhineland: his earliest work is signed “Herman de Kemps alemão.” He may also have been the first officially appointed Portuguese royal printer. (See Norton pp. 499-500.)

Of the seven other copies known of this work (several in poor states of preservation), only one is in North America: the Palha copy, at the Houghton Library, Harvard University. Other locations are: British Library; Biblioteca Nacional, Rio de Janeiro; Biblioteca Pública e Arquivo Distrital de Ponta Delgada; Palace Library, Vila Viçosa (King Manuel’s copy); Municipal Library, Évora; and Biblioteca Nacional, Lisbon. This last, missing a leaf and in poor condition, was apparently the only copy to appear at auction in Portugal in this century: it was in the Azevedo-Samodães sale (item 2658), purchased by Vítor Ávila Pérez (item 6269 in his sale).

First Edition in Portuguese [?] of Reid’s The Boy Slaves, first published in 1865. As in many of his novels, the author (1818-1883), an Irishman who emigrated to America in 1840, drew on his observations in the United States.

Provenance: Felisberto José da Costa was a friend of the great caricaturist Rafael Bordalo Pinheiro, and an investor in the Fabrica de Faianças das Caldas da Rainha.

130. REID, Thomas Mayne. Os jovens escravos. Tradução de A.M. da Cunha e Sá. 2 volumes. Lisbon: Empreza Horas Romantigas, 1877. Aventuras de Terra e Mar. Large 8°, dark green quarter straight-grained morocco over marbled boards (corners very worn; other binding wear), smooth spines with gilt lettering, numbering and fillets, decorated endleaves; original chromolithograph illustrated wrappers bound in. Plates slightly browned. Some faint foxing. In good condition overall. 190, (2); 190, (2) pp.; 24 lithographic plates by Pannemaker, designed by Ferat.

2 volumes. $200.00

First Edition in Portuguese [?] of Reid’s The Boy Slaves, first published in 1865. As in many of his novels, the author (1818-1883), an Irishman who emigrated to America in 1840, drew on his observations in the United States.

Provenance: Felisberto José da Costa was a friend of the great caricaturist Rafael Bordalo Pinheiro, and an investor in the Fabrica de Faianças das Caldas da Rainha.

Shipwrecked in Borneo,  
With Illustrations by Férat, Engraved by Hildibrand

131. REID, Thomas Mayne, translated by A.M. da Cunha e Sá. Os naufragos da Ilha de Borneo. 2 volumes in 1. Lisbon: Empræza Horas Romanticas, 1877. Aventuras de Terra e Mar. 8°, early quarter green cloth with pebbled boards (rubbed), author and title in gilt on spine. Scattered light foxing. Light browning on plates. Overall very good. Frontispiece, 188 pp., (2 ll.); 182 pp., (1 l.); with 23 full-page wood engravings, lacking nº 22 but with a duplicate of nº 18 in its place. 2 volumes in 1. $75.00

Second (?) edition of this translation; Gonçalves Rodrigues lists an edition of 1876 by Cunha e Sá, but calls for only 182, ii pp. (as our volume II). This exciting adventure tale for children was translated from The Castaways: A Story of Adventure in the Wilds of Borneo, first published in 1870, which was also translated to French, Dutch, Russian, Spanish, and Italian. Gonçalves Rodrigues lists no earlier Portuguese translations of the work.

The illustrations were drawn by noted artist and illustrator Jules-Descartes Féret (1819-1889?), who created images for works by Jules Verne, Edgard Allan Poe, and Victor Hugo. They were rendered in wood engravings by Henri Théophile Hildibrand (Paris, 1824-1897), a master in the technique who was one of the principal interpreters of Gustave Doré’s drawings. The names of Féret, Hildibrand, and François Pannemaker, Hildebrand’s friend and colleague, appear on various plates.

At a quick glance, these plates appear similar but not identical to those in the French translation of Paris, 1872, Les Naufragés de l’île de Bornéo. For example, the Paris edition has a small wood-engraving on the title page; the Lisbon edition has no engraving on the title, and the oval image on the half title is not the same as the one on the Paris title page. In the Paris edition, the frontispiece has “Les Naufragés” on a floating piece of wood in the foreground; the Lisbon edition has “Os Naufragos.” The resolution of the digitized version on the Bibliothèque nationale de France’s site is too low to be certain whether the other images are identical. The ones in this copy are certainly of exceptional quality.

Thomas Mayne Reid (Ballyroney, Ireland, 1818-London, 1883) arrived in America in 1840, where his first writings were published in 1842. He used his experience in New Orleans, Texas, Pittsburgh, Philadelphia, Newport, R.I., and the Mexican-American War as fodder for his popular adventure novels, which are reminiscent of those written by Robert Louis Stevenson. Reid was a drinking buddy of Edgard Allan Poe, who called him “a colossal but most picturesque liar.” Among those who loved his novels as children were Theodore Roosevelt and Arthur Conan Doyle.

*Not in Gonçalves Rodrigues, A Tradução em Portugal; cf. 13298, by the same translator but dated 1876, and with a collation of 182, ii pp.; also 13581, a translation of Mayne-Reid’s Os jovens escravos, also by A. da Cunha e Sá. Translator not in Innocência. Not located in NUC. Not located in OCLC. Not located in Porbase. Not located in Copac.

Illustrates Some 1,200 Crystalline Forms  
As They Appear Under the Microscope

132. ROBIN, Charles-Philippe, and F. Verdeil. Traité de chimie anatomique et physiologique normale et pathologique ou des principes immédiats normaux et morbides qui constituent le corps de l’homme et des mammifères ... Three
volumes text plus 1 volume atlas. 4 volumes. Paris: J.-B. Baillière, 1853. 8°, uncut and largely unopened, in original printed wrappers (some detached but present), spines chipping; atlas (folio-size) in publisher’s quarter cloth with printed boards. xxxii, 728 pp.; (2 ll.), 584 pp.; (2 ll.), 595 pp.; (16) ll. advertisements [dated 1880]; 36 pp., 45 engraved plates [partially hand-colored].

FIRST EDITION. A pioneering work in biochemistry, in which Robin sought to advance his belief that the future of biological research lay in chemical, not cellular, analysis. Written in collaboration with a chemist, F. Verdeil, the Traité is a vast compendium of information on various chemical compounds found in human and animal tissue. The accompanying atlas volume depicts some 1,200 crystalline forms of these compounds as they appear under the microscope. “Despite its display of useful information, [the Traité] showed that research oriented in this direction led at that time to a dead end and that, given the contemporary state of chemical knowledge, the superiority of a morphological approach was undeniable” (DSB XI, 492).

Robin (1821-1885) studied medicine at the Faculté de Médecine, Paris and assumed the chair in natural history there in 1849. He was instrumental in creating the Société de Biologie and promoting biological research in France. A prolific author, Robin’s influence waned with his reluctance to accept later advances in cellular biology, such as the discoveries of Pasteur and Virchow.


Fundamental Work on Spanish, Catalan, Valencian, Portuguese and New World Paleography, Lavishly Illustrated

133. RODRIGUEZ, Christoval. Bibliotheca universal de la polygraphia española .... Madrid: Por Antonio Marin, 1738. Large folio (41 x 28 cm.), contemporary Spanish mottled calf (spine chipped and joints cracking at head and foot, hinges weak, rubbed), spine richly gilt in seven compartments with red morocco lettering piece in second compartment from head, gilt border on each cover, marbled endleaves, text block edges rouged. Lavishly illustrated with engraved plates, vignettes, and initials; woodcut headpieces, illustrations, and initials. Greek type on several pages. Occasional light offsetting from plates and text; 2 folding plates with short tears repaired, without loss; a few small stains and occasional minor soiling. Old purple stamp of the Dukes of Palmela (a ducal coronet over the monogram) in blank portion of letterpress title; unidentified armorial label (chipped) at spine foot. Engraved title (numbered 1), (3), xxvii ll., 6 ll. engraved plates (numbered 11, 33-4, 36-8), engraved title (numbered 53, dated 1729), engraved portrait (numbered 54), (36 ll.), 4 engraved calligraphic titles (general title plus section titles introducing plates of fourteenth-, fifteenth- and sixteenth-century scripts) and 123
plates (numbered 55-181; including 3 folding, 1 double-page, and 34 printed on both sides of 17 ll.). Large engraved headpiece, 2 engraved initials, 3 engraved and 35 woodcut illustrations (several full-page) in text. A very good copy in an attractive contemporary binding.

$12,000.00

FIRST EDITION of this fundamental work on Spanish and Portuguese paleography. When Rodriguez began this study in 1708 he thought he would be the first to write about the script of early documents for the general public. While the work was in progress, however, he came across Mabillon’s De re diplomatica (1681-1704), which covered only scripts through the tenth century; Rodriguez incorporated about 15 of Mabillon’s plates into this study. Because Rodriguez covers scripts through the sixteenth century, his work is a significant extension of the study of scripts. Bibliotheca universal is also the first study of Spanish scripts after Mabillon.

In the prologue (pp. i-xxvii) the editor, D. Blas Antonio Nassarre y Ferriz (the King’s chief librarian) explains Rodriguez’s theories about script. This section includes 13 engravings and woodcuts showing more than 30 coins from ancient and medieval times. It also includes engraved and woodcut representations on 15 leaves of medieval monuments, among them several in Arabic. The prologue is followed by a number of lengthy censuras and aprobaciones that evaluate the usefulness of the work, describe the state of paleographical studies in the early eighteenth century, discuss the various scripts used in Spain and its New World colonies over the centuries, and explain the value of being able to read ancient documents and inscriptions.

The main text, which begins with its own engraved title page, has expertly prepared plates, many of which were not only drawn but engraved by Rodriguez himself. The examples are arranged in chronological order with separate section titles for each century, beginning with antiguo (Roman and medieval), then progressing through the fourteenth through sixteenth centuries. There are separate plates for Catalan, Valencian, and Portuguese paleography. Many plates are enhanced by an interlinear transcription in italic script and include an alphabet at the foot of the plate.

The plate facing the printed title page shows a library with coffered ceiling whose shelves recede far into the distance. At the left and right, Minerva and Mercury look toward the reader and gesture toward the library. Minerva, crowned and wearing period dress, holds a shield and spear. Mercury, modestly draped, wears a winged hat and holds a caduceus. The library and its patron deities are set within an elaborate architectural frame. Crowning it are the royal arms of Spain. At the foot, a partially unrolled sheet bears the book’s title and the name of D. Blas Antonio Nassarre, who saw the work through the press. The engraving is signed by Christus a Sto. Ioanne as artist and Paulus Minguet as engraver.

On f. A2r, an allegorical vignette signed by Manuel de Chozas (as artist and engraver) represents a man and a woman in armor supporting a bust-length portrait of the King of Spain in a round frame; below are the accoutrements of war and art (helmet, palette, cannon, etc.). The motto above the portrait is “Non solus armis” (“Not with arms alone”).

A second engraved title page (following quire F) is set within an elaborate architectural frame, with a monogram at the head, a male nude on either side, and a banner below giving information on the author. This one is signed by D. Christ. Rodrig, as artist and Vidal as engraver. The engraved portrait of Rodriguez on the leaf following is signed by Ioannes Perez as engraver; it has an askance look that suggests a self portrait. Many of the plates with scripts are signed by Christoval Rodriguez as artist and Vidal as engraver.

Rodriguez (1677-1735) was archivist at the Cathedral of Ávila and later archivist to the Excelentísima Casa y Estados del Infantado. The Bibliotheca universal was completed in 1730, and was published after Rodriguez’s death by order of King Philip V.

Provenance: The extensive library of the Dukes of Palmela, formed mainly in the nineteenth century, was dispersed, for the most part, during the second quarter of the
twentieth century through the 1960s. The first to hold the title was D. Pedro de Sousa Holstein (1781-1850), a Portuguese diplomat who served as prime minister at various times in the 1830s and 1840s. He wrote profusely on politics and economics. (See Grande enciclopédia XX, 123-8.)


Lavishly Illustrated Guide to Rome, with Palladio on Roman Antiquities and a Three-Day Itinerary for Tourists

134. [ROME. Girolamo Franzini and Andrea Palladio]. Las cosas maravillosas dela Sancta Ciudad de Roma. En donde se trata delas Yglesias, Estaçiones, Reliquias, y Cuerpos Santos que ay en ella y de diversos casamientos de pobre Donzellas, que se hazen. Con la guia Romana, que enseña facilmente a los Estrangeros el modo de Hablar las cosas mas notables de Roma. Los nombres de los sumos pontifices, Emperadores y Reyes Christianos. De nuevo corregidas, ampliadas, y adornadas con bellísimas figuras. Con una anadidura de todas las cosas hechas por Clemente VIII hasta Urbano VIII. Las siete Maravillas del Mundo, y otras cosas notables. Rome: Por Guillermo Faccioto, 1628. 8°, eighteenth-century sheep (some wear), spine gilt with raised bands in five compartments. Title page in red and black with typographical border and woodcut arms of the dedicatee, Cardinal Don Gaspar de Borja y Velasco. Profusely illustrated throughout with large woodcuts in text. Woodcut initials on pp. 3, 134. Typographical tailpieces on pp. 19, 22, 122, 130, 132, 161 and 181. Divisional title on p. [133] with same imprint but different typographical border, and large woodcut vignette. Some light browning, occasional waterstains, and small ink stains. Crude repairs to verso of the full-page woodcut of St. Peter’s (pp. [12-3] with text on pp. 11 and 14). Cellophane tape repair (3.5 cm.) on p. 4. Still, in good condition overall. Pictorial bookplate of Alexandre Corrêa de Lemos on verso of title page. 184 pp. Leaf A5, with pp. 9-10, misbound between A7 and A8. $450.00

Immensely popular, densely packed pilgrims’ guidebook to Rome, illustrated with 60 woodcuts of churches and antiquities plus two profile busts. The guide first appeared in Rome, 1589. A second edition was published in Rome later the same year, followed by many more editions over the next two centuries. Many of the editions have significant differences from one another.

The section on Roman antiquities by the celebrated Italian architect Andrea Palladio was first published separately, Rome 1554, before being joined to the guidebooks
published by Franzini and others; its first appearance in Spanish was in the original 1589 edition.

Following the title page and dedication leaf, signed in print by Pedro Antonio Facioto (pp. 3-4), the guide opens with a list of Rome’s seven principal churches, each accompanied by an illustration, short history, description of the interior, and list of indulgences granted to visitors (pp. 5-30). Rome’s remaining churches, by neighborhood, are described more briefly on pp. 30-66; a few are illustrated.

A three-day itinerary for visitors, heavy on Roman ruins, is given on pp. 75-98. Palladio’s brief notes on the history, topography, customs, infrastructure, architecture, etc. of ancient Rome appear with the divisional title, Antiguedades de la Ciudad de Roma, sacadas, y recopiladas brevemente de todos los autores antiguos, y modernos… (pp. 133-181).

The Seven Wonders of the World, each with an illustration, are described on pp. 125-132. Other handy references for visitors to the Eternal City include “Estaciones de las yglesias de Roma” (pp. 67-74); lists of popes, Roman kings and emperors, and rulers of Spain, France, and Venice (pp. 99-122); and distances within Italy (“Postas principales,” pp. 182-4).

* Cf. Schudt, Le guide di Roma 166 for what is likely an earlier issue, dated 1627. This edition not in Palau, which cites the first two of 1589, then 1648, 1651, 1661, 1678, etc. Not in HSA. Not in Salvá or Heredia. OCLC: 258191264 (no location given; partly catalogued in German). This edition not located in CCPBE. Not located in Rebiun. Not located in Copac.

Lavishly and Profusely Illustrated


3 volumes in 1. $2,200.00

Second edition of the Spanish translation of this graphic history covering the years 1657-87 in the reign of the Holy Roman Emperor Leopold I (1658-1705), revised and with additional illustrations. The translator (Agüerina, Belmonte de Miranda, 1657-Rome, 1739), Jesuit, Cardinal, Latinist, teacher, historian and diplomat, was a man on
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extraordinary talent. The main subject is Leopold’s numerous campaigns, both military and diplomatic, against the Turks, French and Spanish. In 1658 he repulsed the Turks, who had attempted an invasion of Hungary. In 1683 the Turks were defeated at the gates of Vienna. The first Spanish edition appeared in Milan, 1696 (with only 22? [or 26] plates), a third was published in Milan, 1734, a fourth in Antwerp, 1735, and a fifth in Milan, 1740. It is interesting that the present edition appeared in the Austrian Netherlands shortly after the conclusion of the War of the Spanish Succession. Many of the fine engravings are accompanied by explanatory text. Subjects depicted on the plates are:

- Portrait of the Holy Roman Emperor Ferdinand I;
- Portrait of John II Casimire, King of Poland;
- Portrait of Charles Gustavus, King of Sweden;
- Portrait of Queen Christina of Sweden;
- Portrait of general Count Raymondo de Montecucculi;
- Portrait of Leopold Wilhelm, Archduke of Austria;
- Battle of Leventz (1664);
- Battle of St. Gotthard;
- Portrait of Sultan Suleiman II of Turkey;
- Portrait of D. Mariana, Queen of Spain, mother of King Carlos II;
- Festivities (in Vienna?) in which are represented the combat of the four elements and dance on horseback celebrating the marriage of the Emperor Leopold I to the Empress Margaret Theresa (d. 1673), daughter of Philip IV of Spain;
- Portrait of Michael Coribut (i.e. Wisniowicki?), King of Poland;
- Plate with 4 engravings: 3 are portraits, of Peter, Count Zerin, Marques Francisco Francipani, and Count Ferenc Nádasdy, the fourth is of the beheading of Count Nádasdy at the Vienna town hall;
- Portrait of Louis XIV, King of France;
- Portrait of Henri de La Tour, Viscount of Turin;
- Allegorical plate depicting the wars between France and the Holy Roman Empire over the Low Countries, showing a Flemish lion freed from the chains of France, with Imperial eagles hovering above, etc.;
- Capture of Bonn;
- Portrait of John III Sobieski, King of Poland;
- Battles of Senes, St. Francis (near Strasbourg), and Senzhaim, at top and bottom half of plate, with oval inset at center, respectively;
- Plate depicting formations around the church at Salzbach;
- Plate with two engravings: top half showing the siege and taking of Trevers; bottom half showing the Duke of Lorraine on horseback overlooking the Battle of Muenster;
- Siege of Filisburg;
- Portrait of Pope Innocent XI;
- Portrait of the Empress Eleanora Magdalena;
- Portrait of Charles V, Duke of Lorraine;
- Plate depicting in the foreground the Duke of Lorraine on horseback, viewing his troops marching and an encampment after having crossed the Black Forrest;
- Portrait of Count Emeric Tekely;
- Portrait of Michael Abaffi, Prince of Transylvania;
- Portrait of Sultan Mahommed IV of Turkey;
- Siege of Vienna;
- Liberation of Vienna;
- Plate with two engravings: top half showing the Battle of Barcan; bottom half showing the Siege of Grana;

Plate with two engravings: top half showing the action at Vicegrad; bottom half showing the encampment of the Turks at Anschbek being confronted by troops under the Duke of Lorraine;
Portrait of Maximillian Emanuel, Duke of Bavaria; Plate with two engravings: top half showing the Siege of Neuhäusel; bottom half showing the encampment of the Turks at Anschbek being confronted by Christian troops at Visaulu;

Siege of Buda;
Plate with five scenes of places taken by Prince Louis Wilhelm of Baden-Baden: the Villa of Simontorna, the Fortress of the Five Churches, the fortified Plaza of Seguidin, the Villa of Siclos, and the Plaza of Caposuar;
The Battle of Arsan;
Conquest of Transylvania;
Coronation of the Archduke Joseph as King of Hungary.

* Palau 277880: without collation or location, and citing no copy offered for sale.

NUC: Dfo. Milan 1696 at MiU, Milan 1734 at ICN, NfJ, Antwerp 1735 at MdBP; and Vita di Leopoldo I Imperatore Lucca 1718, at ICU. This edition not in the online Catálogo Colectivo del Patrimonio Bibliográfico Español, which lists only the three later ones. Hollis lists only the 1696 edition. No edition located in Orbis. No edition located in Melvyl. No edition located in Vatican Library online catalogue.


FIRST and ONLY EDITION. Exhibited December 2002–February 2003, these 130 books, manuscripts, and works on paper from the collections of Grolier Club members encompass the fields of Americana, history, travel, literature, association copies, fine printing, bindings, illustration, photography, bibliography, music, science, medicine, children’s literature, and the fine arts. These wonderful objects, notable for their beauty, provenance, or significance, include the corrected proofs of Oscar Wilde’s *The Ballad of Reading Gaol*; the first printing of the Hippocratic Oath; an early map of New York drawn by Jay Gould; a diary kept by George Washington; manuscripts and letters by John Jay, Charles Dickens, Emily Dickinson, and Giacomo Puccini; a Tiffany binding; artists’ books; and prints and drawings by Düer, Piranesi, Redon, Matisse, Ernest H. Shepard, Al Capp, and Edward Gorey. The items - all illustrated - were chosen not so much for their splendor as for the stories their owners tell about them: how they were acquired, who or what influenced the acquisition, how they fit into an overall collecting scheme. A thoughtful introduction by co-curators T. Peter Kraus and Eric Holzenberg comments on the nature and history of book collecting and its role in American intellectual and cultural history. Splendidly designed by Jerry Kelly, and nicely printed by Martino Mardersteig at the Stamperia Valdonega.
Item 148
With the Portrait of D. João Signed by F. Barolozzi as Engraver

137. [SÁ, José Antonio de]. *Demonstração analytica dos barbaros, e inauditos procedimentos adoptados como meios de justiça pelo Imperador dos Francezes para a usurpação do throno da Serenissima e Augustissima Casa de Bragança, e da Real Coroa de Portugal, com o exame do Tratado de Fontainebleau, exposição dos direitos nacionaes e reaes, e da informe Junta dos Tres Estados para supprir as Cortes. Offerecida ao juizo imparcial das nações livres.* Lisbon: Na Impressão Regia, 1810. 4°, contemporary tree sheep (some worming to covers, mostly near upper joints; head of spine slightly defective; upper joint cracked and weak), flat spine with gilt bands, crimson leather lettering piece, gilt letter, marbled endleaves, text block edges sprinkled blue-green. Engraved portrait of the Prince Regent, D. João (later king João VI). Two engraved leaves (the second with a small paper flaw in lower blank margin). Woodcut Portuguese royal arms on title page. Overall in very good condition. Internally fine. Engraved portrait, 2 engraved leaves, (1 l. half title), xxx, 312 pp., (6 ll.). $800.00

FIRST EDITION, rare, of this carefully argued juridical defense of the independence of Portugal from Napoleonic domination.

The portrait of D. João is signed by F. Barolozzi as engraver and dated 1809, indicating that it is after a painting by D. Pellegrini. It depicts the future king in three-quarter bust, looking to the reader’s left, within an oval frame, with a rectangular background. Below are stated “STAT MAGNI” and “NOMINIS UMBRA”. In the bottom third of the plate are a female figure (Lydia?) with her left arm resting on the Portuguese royal arms, holding a spear in her right hand and a cherub holding a globe seated on a cloud. The first of the two other engravings reads “Pro Serenissimo et Augustissimo // JOANNE // COMMUNE REGNI JUDICIUM // NUNCUPATA VOTA // Legitima Sententia // VOX PUBLICA // et // Applausus.” Below the engraved inscription is a standing female figure holding a key in her outstretched right hand, her left hand patting the head of a hound. To her right is a putto, above whose head is a ribbon reading “FIDELITAS”. Below this image is a two-line quote in Portuguese from the *Lusiadas*. The final engraving reads “DEO OPTIMO MAXIMO // VOTA SUSCEPTA // Pro Victoriosissimo et Magnificentissimo // Wellington // BRITANNICI NOMINIS // Ornamento et Gloria // PUBLICAE LIBERTATIS // VINDICE // LUSITANI JURIS // tum regis tum populi // STRENUO ADSEERTORE”. Below are the Wellington arms; below the arms is another two-line quote in Portuguese from the *Lusiadas*.

The author, with a degree in law from Coimbra University, was a native of Bragança. He served as Juiz de fóra at the Villa de Moncorvo and Desembargador da Relação do Porto. Later he held various high administrative posts in Lisbon, where he died in 1819. Author of a number of legal, political and economic tracts, he was one of the earliest members of the Academia Real das Ciencias de Lisboa.

*Innocencio IV, 246-7 (without collation); for more on the author, see also IV, 464; XII, 236. Ayres Magalhães de Sepúlveda, Dicionário bibliográfico da Guerra Peninsular III, 230. On the engraved portrait, see Soares, História da gravura artística em Portugal, I, 115, 283; also Soares and Campos Ferreira Lima, Dicionário de iconografia portuguesa II, 224. NUC: DCU-IA, TxU. This first edition is not in Porbase, which lists 7 copies of the 1816 second edition. Not in Hollis, which lists two other works by the author. Not in Orbis, which lists
one work by the author. Searching in 49 online catalogues via KVK (including Library of Congress, the BN, Paris, and the French Union Catalogue), we were able to find only a single copy, in the British Library, which was listed as having xxxx, 312 pp. only.

Over 100 Emblems in a Golden-Age Treatise on Statecraft


An early edition of this enormously popular work, with over a hundred nearly full-page, nicely engraved emblems, present in fine impressions. First published in Munich, 1640, the *Idea* went through more than twenty editions in the original Spanish, and was translated into French, Italian, English and German as well as Latin. After Quevedo’s *Política de Dios* and the works of Gracián, it is the finest Golden Age treatise on statecraft, covering the education of a prince, his relations with ministers and subjects, his duties as head of state, and his duties to himself in old age and in preparation for death. The emblems at the beginning of each chapter are pictorial statements of the chapter’s lessons. Saavedra wrote it as a Christian reply to Machiavelli’s cynicism, for the benefit of Balthasar, son of Philip IV, who died too young to profit by its advice. “It is written in a compact, sententious style, with much quaint and curious knowledge of history, and with a large and not always judicious display of learning. But in many points it reminds us of Sir Walter Raleigh’s ‘Cabinet Council’ and Owen Feltham’s ‘Resolves’…” (Ticknor III, 185).

Saavedra Fajardo (1584-1648), a native of Algezares in Murcia, spent 40 of his 64 years in diplomatic service.


*139. SAMPAIO, Albino Forjaz de. Subsídios para a história do teatro português. Teatro de Cordel (Catálogo da coleção do autor). Publicado por ordem da Academia das Ciências de Lisboa.* Lisbon: Imprensa Nacional, 1920 [1922 on front wrapper]. 8°, original printed wrappers (slight defect at foot of spine; minor fading; tiny round hole at lower margin of front wrapper, continuing through first 7 leaves; corners of rear wrapper dog-eared). Printed logo of Academia das Ciências de Lisboa on front wrapper and title-page. Some inevitable browning, but not brittle. In very good condition. 108 pp., (1 l. errata), 12 plates.

FIRST and ONLY EDITION of this indispensable reference work. It lists 533 titles, some in more than one edition. There is an interesting introduction (pp. [9]-19), a list of
“Loas,” several useful indexes (authors, translators, adapters, and pseudonyms; theaters; printers and publishers; chronological), as well as a bibliography.

* Anselmo, *Bibliografia das bibliografias portuguesas* 554.

140. [Sampaio, Antonio Rodrigues.] *O Espectro.* Nos. 1–63 and 8 (of 9) supplements. 63 issues and 8 (of 9) supplements. Lisbon: n.pr., 1846–1847. 4°, contemporary tree calf, flat spine decoratively gilt with large red leather lettering piece (some rubbing); traces of early blue wrappers on first and final leaves. Light browning and foxing. Overall very good condition. 63 issues and 8 (of 9) supplements. Each issue with 4 pp., except numbers 44, 53, and 57 (6 pp.); each of the 8 supplements consists of a single leaf. 63 issues and 8 (of 9) supplements. $900.00

FIRST and ONLY EDITION, a virtually complete run of this periodical of political news and commentary, written from a radical perspective. It was published clandestinely during Portugal’s civil war by António Rodrigues Sampaio, who also collaborated on *Revolução de Septembro*. Running from December 16, 1846 to July 3, 1847, it superseded the periodical *Ecco de Santarem*, edited by João Carlos Lara de Carvalho, which ran for only four numbers in 1846. Bound before the first issue is an anonymous four-page pamphlet, without imprint but dated October 23 [1846], entitled *O estado da questão*.

Supplements are present for nos. 22 (2 supplements), 25, 31, 41, 42, 44, and 49; the one for no. 54 is lacking. Two supplements—one called “Suplemento” and the other “2.º Supplemento”—are known for issue no. 31. However, the text of each is identical, so a complete run need have only one of the two. This copy contains the “2.º Supplemento.” Many of the other supplements also exist in at least two different settings of type.


BOUND WITH:


Deals with the question of liberalism vs. absolutism in politics; mentions the conspiracy of October 6, (1846).


AND BOUND WITH:

FIRST and ONLY EDITION: the earliest issues of this popular general periodical, which ran for six volumes (1848-55); our set spans the period March 4, 1848-March 17, 1849. Regular features include notes on Portuguese biography, history, and architecture; poetry (including early verse by Raimundo António de Bulhão Pato (1829-1912) and Luiz Augusto Palmeirim (1825-93), serialized fiction and book reviews; illustrated articles on how various mechanical devices (e.g., lithographic press, coffee maker) work, and other popular scientific notes; rebuses (“enigmas pittorescos”); and an extensive series of wood-engraved caricatures. Although unsigned, the caricatures may be by one of the journal’s co-founders—José Maria Baptista Coelho—who has been credited with introducing wood-engraving into Portugal. The initial volumes of the Revista popular were edited (and largely written) by Francisco Pereira d’Almeida, an official of the Imprensa Nacional.

* Inocêncio IV, 84; VII, 155. Rafael and Santos, Jornais e revistas portugueses do séc. XIX, 4650: giving the full title as Revista popular: semanário de literatura e industria, calling for nº 1 (Mar. 1848) -v. VI, nº 48 (1855). Universidade de Coimbra, Publicações periódicas portuguesas 1984. Silva Perreira, O jornalismo portuguez p. 61. On Baptista Coelho, see Grande enciclopédia VII, 52. NUC: NN, DLC, MiU. Union List of Serials: adding an incomplete run at CTY. OCLC: 47789830 (New York Public Library, Yale University, Harvard University, University of Michigan); 145338382 (Stanford University, University of California at Los Angeles); 503866887 (British Library); 171615312 (University of Michigan); digitized copy (565102534, from originals at Harvard University and Michigan University). Por-base locates 3 copies at the Biblioteca Nacional de Portugal and 1 each at the Biblioteca Pública Municipal do Porto and the Universidade Católica Portuguesa-Biblioteca João Paulo II. Not located in Copac.

Best Portuguese Work of its Day on Anatomy,
With Numerous Illustrations by One of Portugal’s Best Engravers;
Contemporary Annotations

*141. SANTUCCI, Bernardo. Anatomia do corpo humano, recopilada com doutrinas medicas, chimicas, filosoficas, mathematicas, com indices, e estampas, representantes todas as partes do corpo humano. Lisboa Occidental: Na Officina de Antonio Pedrozo Galram, 1739. 4°, contemporary sheep (somewhat worn, especially at the corners, lacks front free endleaf, rear free endleaf loose), spine gilt with raised bands in six compartments, morocco label (slightly chipped), gilt letter, text block edges rouged. Woodcut headpieces, tailpieces and initials. Internally very good to fine; overall good to very good. Substantial and varied manuscript notations on front pastedown endleaf, blank verso of final leaf, and final endleaves. Inscription on front pastedown: “Anno de 1769 // em mês Abril // Este Livro // He De // Jeronimo José da Jama [illeg.].” A slightly later ink inscription: “[illeg.] hojé é ... António Ferrª Pinto,” is
scored, and a later ink inscription (nineteenth century?) added: “João L[illeg.] Carvalho [illeg.].” In upper outer blank corner of title-page is an illegible twentieth-century ownership inscription in light blue ink. Verso of blank flyleaf at end has ownership inscription: “Este Livro he de // Antonio [illeg.] Pinto Machado [name crossed out] // comprou em Barcouço ao Snr. // João Lopes Coelho d’Maia [?] Pereira // Sousa custou = 1200/3 [illeg.] // Morte de [?] aos 9 d. dezembro // 69 annos.” Another inscription on same leaf: “Hoje Pinto [illeg.] // de José Gomes de Figueiredo // Morte de 26 de Feverº 1861.” Assorted recipes for cures are on the verso of p. 471, the recto of the back flyleaf, and the back pastedown, including one for a stomach ailment and one for tuberculosis. (40 ll.), 471 pp., 18 engraved plates. $1,500.00

FIRST and ONLY EDITION. This is generally acknowledged to be the first such work in the Portuguese language, and the best work on anatomy in Portuguese of its time. Ferreira de Mira, paraphrasing Serrano, states that “no seu tempo não havia outro tão bom no nosso idioma” (p. 205). The first 40 leaves are mostly illustrations. The extensive text, referring to these illustrations, describes all the parts of the body, including what they should look like and what famous physicians have said about them.

In 1732 Santucci (a native of Cortona, Italy) came at the invitation of D. João V to replace the controversial Monravá e Roca as professor of anatomy at the Hospital de Todos os Santos in Lisbon. This work was written (but not published) in Santucci’s native Italian, then translated by Celestino Seguineau. Monravá e Roca, still practicing in Lisbon, published a scathing attack on Santucci’s Anatomia in the same year: *Desterro critico de falsas anatomias.* (Monravá’s own works on anatomy are considered to have serious flaws.) Santucci’s careful teaching style was the opposite of Monravá’s, and apparently aroused such dislike among physicians and surgeons that D. João dismissed Santucci in 1747.

The well-executed plates show the skeletal, muscular and circulatory systems, the structure of the brain, eye, ear, and so on. Of particular interest are plates VI and VIII, which show the fetus *in utero* and a five-month fetus standing upright, the better to display its developing organs. Twenty-six of the preliminary leaves give detailed explanations of each part of each illustration. The engraver, Miguel le Bouteux (i.e. Jean Baptiste Michel le Bouteux, 1682-1764) came to Portugal under D. João V and worked there from 1728 until his death. Soares judges him the superior of Debrie and Rochefort, his compatriots who came to Portugal at the same time.

The catalogue of the Faculdade de Medicina of Lisbon calls for 26 unnumbered leaves following the text. This is probably an error, since there are 26 leaves describing the plates among the 40 preliminary leaves. The collation given in *NUC* agrees with our copy. Innocénco calls for one fewer preliminary leaf.

**Author’s Most Important Work**

*142. SARMENTO, Ignacio Pizarro de M.[orais].* *O romanceiro portuguez, ou collecção dos romances de historia portugueza.* 2 volumes in 1. Lisbon: Typographia do Panorama, 1841 and Porto: Typographia Commercial, 1845. 8°, contemporary green morocco (only the slightest wear), flat spine gilt, gilt letter, covers with elaborate gilt borders in romantic style within ruled gilt single fillets, milled at head and foot of spine, edges of covers with gilt fillets, inner dentelles gilt, pink endleaves with damask pattern, all text-block edges gilt. Wood-engraved architectural title pages. Occasional light foxing. In fine condition. Lithographic frontispiece portrait, viii pp., (1 ll.), 270 pp., (3 ll.), 4 lithographic plates; vi pp., (1 ll.), 260 pp., (2 ll., 10 ll. list of subscribers), 5 lithographic plates. All 10 plates with tissue-paper guards. 2 volumes in 1. $3,000.00

FIRST and ONLY EDITIONS in book form of the author’s most important work. Some parts had appeared in the *Revista litteraria do Porto*. The first volume of these narrative poems on events in Portuguese history includes *trockas* about the tragic loves of Madalena de Vilhena and Manuel de Sousa Coutinho, which were sources of inspiration for Almeida Garrett in writing *Frei Luís de Sousa*.

Romantic poet, playwright, and author of fiction, Morais Sarmento (Bóbeda, Chaves, 1807-Chaves, 1870), was also a pioneer of the humorous *folhetim*. He was a deputy to the Côrtes from 1837 to 1838.

**Provenance:** Our best guess as to the initials stamped in gilt on the spine is that they belong to Francisco de Paula e Sousa Villas-Boas. See *Innocêncio III*, 27; IX, 358.

*Innocêncio III*, 214-5 (calling for only 3 lithograph plates in the first volume). See Camilo Castelo Branco, “Inácio Pizarro de Morais Sarmento,” in *Espoços de apreciações literárias* (Porto, 1865), which also appears in Camilo’s *Obras completas*, XVI (Porto 1993), 1237-44; Álvaro Manuel Machado in *Diccionário de literatura portuguesa*, pp. 442-3; J. J. Dias Marques in *Bíblios*, IV, 1154-6; *Diccionario cronológico de autores portugueses*, II, 54-5. OCLC: 835438103 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek); 162237169 (no location given); 3694876 (28 locations, including HathiTrust Digital Library; many of the locations appear to be links to an online copy); 606408129 (British Library); 835438049 (Ibero-Amerikanisches Institut Preußischer Kulturbesitz-Bibliothek); 645587691 and 643980827 (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky, Staatsbibliothek zu Berlin-Preussischer Kulturbesitz, Universitäts- und Forschungsbibliothek Erfurt/Gotha, Bayerische Staatsbibliothek). Porbase locates the first volume only, in two copies, one in the Biblioteca Nacional de Portugal, the other in the Biblioteca Geral da Universidade de Coimbra. Copac locates volume I only at British Library and Oxford University, and a set with both volumes at Trinity College Dublin.

**No Other Copies Located**

143. *Senefelder o sublime inventor do arte lithographica, nasceu em Praga, no anno de 1772. Tendo recebido uma educação esmirada e ficando orphão ...*. N.p.: n.pr., 1856 or after. Large 8°, unbound (Splitting at spine). No title; text begins beside first illustration. Lithographed throughout;
includes numerous illustrations (some in chromolithography; see below), numerous page borders, and text reproducing a manuscript hand. Light wear. Overall in good to very good condition. (6 ll.) $500.00

FIRST and ONLY EDITION? of a work that must have been privately printed in very limited numbers: we have been unable to locate any other copies or mentions of it. Based on the dates in the text, this pamphlet might be as early as the late 1850s. Chromolithography was uncommon in Portugal even in the 1880s and 1890s, but the technical requirements of lithography were such that a determined artist or printer could do the job without much of an investment in equipment.

The work includes printed borders of various designs on 7 pages, full-page illustrations on ff. 2v (a landscape, in red) and 6v (a distributor of newsletters, in purple), a double-page illustration on ff. 3v-4r (Granada, in green), and smaller images on f. 1r (Senefelder) and 4v (an allegory, in green).

The beginning of the text praises Alois Senefelder (1771-1834), explaining the impetus for his creation of lithography and the process by which it was created. The rest of the text is about Granada, which had suffered a catastrophe (an earthquake?). Our author quotes a poem by Rodrigues Cordeiro of 1856.

Lithography, which involved drawing on a stone with a greasy pencil, was one of the nineteenth-century innovations that made illustrations far more widely available than than they had been in the era of engravings and woodcuts. The invention of chromolithography in the 1830s made mechanically colored illustrations widely available as well.

* Not located in OCLC. Not located in Porbase. Not located in Copac.

**With Author’s Signed Presentation Inscription**

*144. SEQUEIRA, Eduardo. As abelhas: tratado de apicultura mobilista, ilustrado com 200 gravuras. 2.ª edição refundida e augmentada. Porto: Magalhães & Moniz—Editores, 1900. Large 8°, later quarter navy blue sheep over marbled boards (slight wear to corners; minor rubbing at head and foot of spine, joints), spine gilt with raised bands in six compartments, marbled endleaves, top edge tinted dark blue, blue ribbon silk place marker, original printed wrappers bound in. Light toning, slightly more pronounced at the edges. Overall in very good condition. Author’s signed presentation inscription on half title: “Ao belião (?) e querido Amigo // Oliveira Alvarenga // com minha estima // off. Eduardo Sequeira”. (4 ll.), 296 pp. $300.00

Second edition of this highly successful title, said to have been revised and augmented from the first edition, which seems to have appeared in 1895. It appeared again in 1916 and 1933. This guide for laymen includes details on the cultivation of bees in Portugal, how to construct a moveable hive, a discussion of a bee’s natural adversaries (pp. 174-203), and a month-by-month calendar of beekeeping activities. The chapter on the irritability of bees (pp. 46-51) advises how one can avoid being stung and illustrates several types of protective gear. Other chapters describe the health benefits of honey and give recipes for using honey in beverages, foods (mostly European), and medicines.
The chapter on molded wax (pp. 232-7) includes an illustration of two women flattening beeswax into sheets. Another chapter has lovely illustrations of plants that offer the most pollen and nectar for bees: *Salvia pratensis*, *Shakespeare Aster*, *crocus*, *Aguilegia stellata*, *Clematis fortunaei*, and yucca.

The author of more than a dozen books, naturalist and journalist Eduardo [Henrique Vieira Coelho de] Sequeira (1861-1914) worked for the *Jornal do Porto, Provincia, Jornal da manhã, Comércio Português, Vida moderna*, etc. He also directed several horticultural journals.

*Provenance:* “Oliveira Alvarenga” is probably José Augusto de Oliveira Alvarenga (1865-1907), teacher, librarian and journalist. He worked for the *Jornal do Porto*, then for the *Primeiro de Janeiro*, where he continued to the end of his life, rising to become editor-in-chief.


**Illustrated Fables**

145. SOARES, Manoel de Moraes. *Fabulas de Phedro, escravo forro de Augusto Cesar, traduzidas em verso dramatico; augmentadas com cinco fabulas que não vem em outras muitas edições; e illustradas com varias notas....* Lisbon: Na Officina Patr. de Francisco Luiz Ameno, 1785. 8°, contemporary mottled sheep (some binding wear, lacking rear free endleaf), smooth spine with gilt fillets and crimson leather lettering piece, gilt letter. Woodcut frontispiece (depicting Aesop, Phaedrus and Augustus?), usually found facing the title page, but in this copy bound after the preliminaries. Woodcut vignette headpiece on leaf *ii*, smaller woodcut vignette at top of p. [1]. Woodcut tailpiece on verso of final leaf. One hundred six charming, rather primitive woodcuts in text (ca. 2” x 2.5” each). Overall in very good condition. Contemporary ink signature of Britto Lobbato (?) on title page. Number 1:521 in upper outer corner of front free endleaf recto and vertically at lower inner margin of title page. Woodcut frontispiece, (3 ll.), x, 378 pp., (2 ll. advertisement).

$600.00

*FIRST EDITION thus. A second edition appeared in Lisbon, 1805. The book contains the* *Fables of Aesop*, translated by Phaedrus into Latin verse, with a Portuguese verse translation on the facing page and extensive footnotes. Moraes Soares says that most of the notes were taken from an edition of the *Fables* done in Paris in 1776, and that he has added some of his own. He also included five fables found by Marquando Gudio, a professor at Utrecht, which had been included in the Paris 1776 edition (according to the preface, p. vi; we were unable to locate the 1776 edition in *NUC* or *BMC*).

*Moraes Soares (1727-ca. 1800) shows a good understanding of the original, and his work is respected by scholars more for its accuracy than for its poetic style. He was a*
physician to Queen Maria I, and wrote a work on smallpox inoculation. We also have
an unpublished manuscript history of medical education by him.

Innocençio VI, 67 (never having seen a copy of this edition, dating it tentatively
to 1786; without mention of the frontispiece, the 3 preliminary leaves, or the 2 adver-
tisement leaves). NUC: DLC only. OCLC: 38211284 (New York Public Library, Princeton
University); 503967021 (British Library); 669675364 (online version: Hathitrust Digital
Library; Simpson University Library); 249159794 (Niedersächsische Staats- und Univer-
sitätsbibliothek Göttingen). Porbase locates two copies, both in the Biblioteca Nacional
de Portugal (one lacking the title page). Copac repeats British Library only.

First Elegiac Poem to be Published in Portugal

146. SOYÉ, Luis Rafael. Noites Jozephinas de Mirtilo sobre a infausta
morte do Serenissimo Senhor D. Jozé Principe do Brasil .... Lisbon: Regia
Officina Typographica, 1790. 8°, contemporary speckled sheep (minor
wear), spine with raised bands in six compartments, gilt fillets,
crimson leather lettering piece in second compartment from head,
gilt letter. Some light foxing and soiling. Small tears and marginal
repairs to leaf H4. Two plates loose. Overall in very good condition.
Small rectangular white ticket with serrated edges and blue border,
with apparent shelf mark in ink ms. “N.” 1422 // M.Y.L.”. Engraved
title page, 148 [i.e. 248] pp., (1 l. advt., 1 blank l.), 16 engraved plates,
plus an engraved half-page vignette at the beginning of each of the
12 noites, and another at the end.

FIRST and ONLY EDITION of this elegiac poem on the death of D. José, the first
work of this genre to be published in Portugal. Although Innocencio notes that the
style is “mui longe de poder julgar-se perfeito,” the work is extremely interesting for its
engravings, executed by eight of the most notable Portuguese artists of the late eighteenth
century. Among them are Gregorio Francisco de Queiroz (see Soares II, 439-90), who did
the vignettes for noites IV, VII, VIII, IX and XI, and José Lucio da Costa (Soares I, 187),
who did the vignettes for noites I and V.

In this copy the plate following p. 84 and preceding “Noite V” on p. [85] is in its sec-
ond state. It contains two inscriptions not found in the first state: “D. Joze” (on the end of
a sarcophagus) and “Principe do Brazil” (on the pedestal behind a distraught cherub).

Soyé (1760-1828) was born in Madrid, but taken to Lisbon by his parents while very
young. After they died, he became the protégé of João de Saldanha Oliveira e Sousa, later
first Conde de Rio-maior, who saw that he was taught painting and engraving as well as the
humanities. (The allegorical frontispiece of this volume, on the fourth preliminary
leaf, was designed by Soyé.) Soyé joined the Franciscan Order and studied at Coimbra,
then obtained a breve de secularisação, and in 1802 was sent to France by D. Rodrigo de
Sousa Coutinho to buy books for the newly formed Biblioteca Pública in Lisbon. While
there he wrote several poems in praise of Napoleon, which made it impossible for him
to return to Portugal after the Bragança restoration. He spent the rest of his life in Rio de
Janeiro, where he became a naturalized Brazilian, and was eventually appointed secretary
of the Academia das Bellas-Artes.

* Imprensa Nacional 428. Innocencio V, 317: calling for only 15 plates. Sacramento
We owe the discovery of the different states of the plate preceding “Noite V” to the distinguished Brazilian lawyer and bibliophile Dr. Hariberto de Miranda Jordão Filho, who provided the text of his article on the subject, which he thinks was published in 1982 in the Jornal do Brasil. OCLC: 23643650 (Catholic University-Oliveira Lima Library, Harvard University-Houghton Library, University of Michigan, University of New Mexico, Herzog August Bibliothek); 30129456 (New York Public Library, Getty Research Institute, John Carter Brown Library, King’s College London); 17021992 (Newberry Library, Tulane University); 433842003 (Biblioteca Nacional de España). Porbase locates two copies, both at the Biblioteca Nacional de Portugal. Copac repeats King’s College London only.

Madrid Shoemakers Lament Royal Decree—
With a Large Architectural and Heraldic Woodcut by Juan de Vingles,
One of the Most Influential Sixteenth-Century Spanish Book Illustrators—
Only One Other Copy Located

147. [SPAIN. Laws. Carlos I, King of Spain 1516–1556 (and Carlos V, Holy Roman Emperor 1519–1556)]. La prematica que su Magestad ha mandado hacer para que las justicias destos reynos tassen y moderen el precio que ha de valer el Calçado, y lo a ello perteneciente, hecha esta año de M.D.LII. [Colophon] Alcalá de Henares: en casa del señor Juan de Brocar que santa gloria aya [title page: Vendense en casa de Calcedo el Librero en Alcalá], a xxiiij. días del mes de Octubre, M.D.lii. (24 October 1552). Folio (29.2 x 19.7 cm.), later wrappers of laid paper (eighteenth-century?). Woodcut (19.2 x 15.2 cm) occupies most of title page (a good impression): the great coat of arms of Carlos I, set against a double-headed eagle whose feet rest on 2 pillars with Carlos’s motto “Plus Ultra”; the eagle and arms are flanked by elaborate columns supporting a pediment, and encircled by the collar of the Order of the Golden Fleece. Above, 2 cherubs bear standards with initials (I.D.V. and M.F.C.), and at the very top is a frieze bearing the words “Carolus V. Imperator Rex Hispanie.” All this is enclosed in a single-rule border. Five woodcut initials in text, ranging from 8- to 5-line. Gothic redonda type, 38 lines. Two leaves (b2-3) lightly browned. Faint rust-mark from paper clip at top of title page. A few small brown spots. Overall in fine to very fine condition. (8 ll.), signed a-b⁴. $2,000.00

FIRST and ONLY EDITION of this fascinating glimpse into the nitty-gritty details of the manufacture and sale of leather goods, one of Spain’s leading industries, during an economic crisis under D. Carlos I (Emperor Charles V). Although it was published in the form of a legal decree, it includes specific comments and complaints from the bureaucrats and merchants in Madrid who were forced to implement it. This makes it one of the earliest printed works to deal specifically with Spain’s future capital. In Impresos de los siglos XVI y XVII de tematica madrileña, Sanchez Alonso cites only 5 earlier works, and was apparently unaware of this one.

In a decree of 9 October 1552 (reprinted on ff. a2r-a3v), D. Carlos ordered prices to be fixed for shoes and other leather goods. The decree was published as La prematica
Item 154
para el remedio de la grand carestia que havia en el calçado, variations of which were printed in October and November of that year at Madrid and Alcalá de Henares.

Recognizing that prices varied widely throughout Spain, D. Carlos ordered the local ayuntamientos to set the prices of leather goods for their regions. The remaining 5 leaves of this work are Madrid’s response to the decree. This section includes names of shoemakers in Madrid and a list of prices for footwear according to size, material, and type (shoes, boots, slippers, etc.). For example, a shoe of cordovan leather of 4 puntos can be sold for a maximum of 28 maravedis, while one of 13 puntos can be sold for 64 maravedis.

Among the series of Ordenaron y mandaron are two discursions whose presence is surprising in what appears at first glance to be simply a royal decree printed for dissemination. There is a complaint from the shoemakers that if they are not allowed to prepare skins in their own shops, a few men will corner the market and drive prices up (ff. b1v-b2r, 23 lines). Another section reports on a legal dispute between men who prepared hides and shoemakers. Following it is the judge’s ruling on the matter, with details and a promise by local officials that they will abide by the judge’s decree (ff. b3v-b4r, 47 lines).

Price regulations such as these were an attempt to resolve severe shortages of basic commodities in Spain. The influx of gold from the Americas that began in the 1520s eventually led to massive inflation in the Spanish economy. Spanish goods were priced out of European markets, and shortages in clothing, shoes, and other basic goods became common throughout Spain. Mistakenly believing that the shortages were occurring because too many goods were shipped abroad, D. Carlos slapped on export restrictions. In May 1552 he prohibited the export of wool, silk, and leather goods from Spain, except to the Spanish colonies in America. Within a few years the export restrictions led to an economic depression, and merchants and the cortes were pleading with the crown to revoke them; but the restrictions remained in place for more than a decade.

The elegant, elaborate woodcut showing the arms of Carlos I is the work of Juan de Vingles, who signed it with his initials (“I.D.V.”) on the flag of the cherub at the upper left. (The initials “M.F.C.” on the other side are mentioned in García Vega, but not identified.) Vingles, who specialized in title pages and borders, was one of the most influential artists in sixteenth-century Spain: “Fue enorme la dispersión y subsistencia en el empleo de sus grabados por parte de impresores dentro del siglo XVI.” Among his works are the exquisite woodcuts for Spain’s first calligraphy manual, Arte subtilissima, written by Juan de Yciar and first published in Zaragoza, 1548, and the woodcuts for the Siete Partidas. In the Siete Partidas, 1542, printed by Juan de Brocar in collaboration with Guillermo de Millis from Medina del Campo, Brocar first used a Juan de Vingles woodcut of the royal Spanish arms. That version was quite dark, and in later publications Brocar used a somewhat modified version. (See Martín Abad I, 91-92 for illustrations.) The woodcut arms in this 1552 Prematica correspond to the modified version, and are larger than the early version: 19.2 x 15.2 cm., as opposed to the 18.4 x 14.6 cm. given in Martín Abad for the original version.

Vingles was one of the few illustrators of early Spanish books who consistently signed his works. Although his only documented home is Zaragoza (1547-1550), we can readily identify his woodcuts in books printed in Toledo, Valladolid, Burgo de Osma, Medina del Campo, Zamora, Salamanca, Astorga, Barcelona, and elsewhere. His style is clearly Renaissance rather than gothic, and Italian rather than German.

Vingles, born in 1498, was the son of a prominent printer in Lyon. His first known work in Spain appeared in 1534. Although he disappears from the historical record in the 1550s, such was his popularity that one of his woodcut borders was used in a work printed in Barcelona in 1696.

Juan de Brocar fondly remembered that as a young man in 1517, he helped his father, the noted Alcalá printer Arnao Guillén de Brocar, present the sixth and final volume of
the Complutensian Polyglot Bible to Cardinal Francisco Jiménez de Cisneros. In 1520, Juan gave an oration at the University of Alcalá as a substitute for Antonio de Nebrija. From this propitious beginning at one of Spain’s leading intellectual centers, the younger Brocar went on to become an important printer of legal documents, books of devotion, liturgical works, and some pliegos sueltos, as well as textbooks by intellectuals such as Fernando de Mena, Cristóbal de Vega, Jaime de Naveros and Juan Clemente.

Delgado Casado suggests that for some time, Brocar apprenticed with his brother-in-law Miguel de Eguía, who had taken over Arnau Guillén de Brocar’s press. The first book to bear Juan de Brocar’s imprint dates to 1538. His books often included prologues, dedications, and other materials that he had composed himself. He seems to have died in 1552; this volume and several others of that year include the colophon, “en casa del señor Juan de Brocar que santa gloria aya.” The last book published under his imprint was issued in 1560.

In this document, the first page of text (f. a1v) is an exclusive license for Brocar to print for four years. The penalties for anyone who infringes his rights include loss of printing equipment: “pierdan la impresión que hizieren y vendieren, y los moldes y aparejos con que lo hizieren / y las prematicas que truxeren, e incurra mas cada uno dellos en pena de treynta mil maravedis por cada vez ….”

Madrid is about 30 km from Alcalá, which probably explains why Juan de Brocar was given the license to print this work. Madrid had no printer until 1566.

† Martín Abad, La Imprenta en Alcalá de Henares, II, no. 426: knew of the work only via a reference in Fuentes jurídicas españolas, no. 52, which called for 8 ll.; on Juan de Brocar, see I, 87-100, with reproductions of 2 versions of the Juan de Vingles arms of Carlos I. Not in Adams. Not in Catalina García, Ensayo de una tipografía complutense. Not in Palau. Not in Gil Ayuso, Noticia bibliográfica de textos y disposiciones legales de los Reyes de Castilla. On Juan de Vingles, see García Vega, El grabado del libro español I, 84, 85, 116, 117, 267, 338; II, 272 (this particular work is not mentioned, but the royal arms reproduced in very small format in vol. I, fig. 115 is similar if not identical; see also vol. II, p. 10, no. 28); on M.F.C., see I, 85. Not in Penney, Printed Books 1468-1700 in the Hispanic Society of America, which lists 12 other works from 1552. Not in Salvá or Heredia. Not in Sanchez Alonso, Impresos de los siglos XVI y XVII de tematica madrileña, who lists only 5 works earlier than this one. The Vingles woodcuts reproduced in Vindel, Manual del bibliófilo VII, nos. 2255 and 2313, are a version of the arms with a criblé background. On Vingles, see also Lyell, Early Book Illustration in Spain pp. 143-5 (regarding his collaboration with Yciar). For a nice reproduction of a version of this woodcut on a different Brocar imprint, see Henry Thomas, Spanish Sixteenth-Century Printing, plate 27 (1543). On Juan de Brocar, see Delgado Casado, Diccionario de impresores españoles I, 92-94. On the Spanish economy under Carlos I, see Lynch, Spain Under the Habsburgs, I, chapters 2-5. OCLC: lists 727390183, an ebook at University of Salamanca; OCLC record calls for only 5 pp., and the online copy has images of only 4 pages (our ff. a1r, a1v, a2r, b4v). The Rebiun record and the University of Salamanca’s online catalogue, however, call for 8 ll. Not located in CCPE. Not located in Copac.

Taxes and Loopholes in Spain, 1545

148. [SPAIN. Laws. Fernando and Isabel, King and Queen of Spain; Juana I, Queen of Spain; printed in the reign of Carlos I, King of Spain 1516-1556 (and Carlos V, Holy Roman Emperor 1519-1556)]. Leyes del a[que]dero nuevo d[e]f las re[n]tas de las alcaualas y fra[n]quezas. Hecho en la vega de
granada: por el qual el rey y la reyna nuesta feos señores reuocan todas las otras leyes delos otros q[ua]dernos fechos de antes. MDxlv. [Colophon, f. xxvi verso] Seville: en las casas de Juan Cromberger que dios aya en gloria, acabose a ij. de Enero … M.D. [y] xlv años (2 January 1545). Folio (28.2 x 20 cm.), twentieth-century beige cloth over boards with earlier pastedowns and flyleaves of laid paper; crimson morocco lettering piece on spine with gilt-lettered short title and date; text-block edges with old marbling. Title page has woodcut arms of Emperor Carlos V, a good impression but printed in reverse (with the arms of Spain at the upper right and lower left), in front of a double-headed eagle surmounted by a crown, within a double-rule border (11.6 x 10.2 cm.); the whole set within an ornamental woodcut border incorporating dragons and floral ornaments. Woodcut initials (7- and 6-line) on verso of first leaf. Gothic redonda type, 56 lines. Printed marginal summaries. Tabla (f. xxvii verso-xxviii recto) in 2 columns. Two small brownstains, faint dampstain, and a few flyspecks on title page. Very minor marginal soiling in rest of text. Overall in good to very good condition. A few early (sixteenth-century) marginal notes in Spanish and Latin, and some equally early underlining, xxvii leaves, signed a28. $5,000.00

One of many editions of these laws setting out who pays taxes in Spain and how much. The earliest edition of the Quaderno listed in Palau is Burgos, 1486; the latest is Alcalá, 1560. This is the last of the numerous editions by the Crombergers: it appeared the year Juan died. Palau lists Cromberger editions of 1510, 1514, 1520, 1529, 1535, and 1540.

The 146 laws were issued by Los Reyes Católicos (D. Fernando and D. Isabel) and by “Juana la Loca,” nominally queen of Castile and Aragon 1504-1555, who was imprisoned after 1509 on orders of her father D. Fernando and kept imprisoned by her son, D. Carlos (later D. Carlos I of Spain and Emperor Carlos V).

In Spain in the early sixteenth century, the crown’s main source of revenue was the alcabala, a flat 10% sales tax that was supposed to be collected on every mercantile transaction. The laws reprinted here make it startlingly clear how many exemptions and changes were accepted into the seemingly simple flat-tax code. There are special laws applying to goods used on Crusades, goods captured from Moors in time of war, and fairs held in various towns. (Such fairs, especially the one at Medina del Campo, had become the financial markets of the sixteenth century.) There are rules for tailors, spinners, and rag collectors. Dozens of laws regulate landlords and tenants. One restricts Jews and Moors: “Que los judios y mores no sean arrendadores menores saluo en lugar que tenga jurisdiccion y sea de dozientes vezinos arriba” (Law 58). One can also see the trend toward taxing basic foodstuffs rather than all sales. The Quaderno includes dozens of taxes relating to those who sell oil, meat, wine, and bread.

Although the title page states that these laws were issued in the vega de Granada, the laws themselves mention Seville, Cordoba, Cadiz, the Basque town of Fuenterrabia (in Guipúzcoa), Guadalupe (Extremadura), Val de Palacios (near Madrid?), Villa Franca del Arzopisbado, Santa Maria la Nueva (Segovia), Valladolid, Madrid, Toledo, Cordoba, Jaen, Badajoz, and Ubeda (Andalusia).

Revenues from the alcabala far outstripped even the income from the gold and silver being mined in Spain’s American colonies. When D. Carlos wore his his Holy Roman Emperor crown, his wars were still funded mainly by taxes such as the alcabala, levied in
Spain. When he could not raise adequate funds by such taxes, he had to borrow at rates
as high as 43%. Collection of taxes was therefore a matter of great urgency. However, the
income from the alcabala was problematic. Many towns had set a fixed sum that had not
kept up with inflation, receipts often went to local nobles rather than the king’s coffers,
and, as is clear from this collection of laws, exemptions were frequent.

The Crombergers were a publishing dynasty founded by Jacobo Cromberger, a
German immigrant who was active in Seville from 1503 to 1528. At the invitation of
D. Manuel I of Portugal, he printed in Évora and Lisbon from 1521 to 1528, while still
maintaining his print shop in Seville. In 1525 he handed management of the Seville office
to his son Juan Cromberger, who ran it until 1528 using his and his father’s name, and
from then to 1540 under his own name. One of Juan’s claims to fame is the introduction
of printing to America: he sent Juan Pablos (Giovanni Paoli) to Mexico in 1539, with types
from the Cromberger stock. Juan’s widow took over the Cromberger press from 1541 to
1545, when it was transferred to his eldest son, Jacome Cromberger, who remained active
until 1553. This work was published at the Cromberger press the same year as the first
edition of Medina’s Arte de navegar.

* Palau 137382: noting a copy offered for 100 pts. in 1934; for editions printed by
Cromberger from 1510 to 1540, see 137373-4, 137375-6, 137379, 137381. Clive Griffin, The
Gil Ayuso, Noticia bibliográfica de textos y disposiciones legales de los Reinos de Castilla 118:
citing copies at Lib. de García Rico y Cª and the Palácio Nacional. Not in Adams. Not in
Escudero y Perosso, Tipografía hispalense. For a summary of the Cromberger dynasty, see
Juan Delgado Casado, Diccionario de impresores españoles (siglos XV-XVII), pp. 170-4. Not
located in OCLC. Not located in Copac. Not located in CCBPE, which lists a Cromberger
dition of 1520. Not located in Rebiun.

Horses

149. STEWART, John. Économie de l’écurie, ou traité concernant les soins à
donner aux chevaux, par rapport à la disposition des écuries aux attributions
des grooms, à la nourriture, à l’abreuvement et au travail. Traduit de l’anglais
sur la septième édition par le Baron d’Hanens. Paris: Librairie Centrale
d’Agriculture et de Jardinage, Auguste Goin, éditeur, ca. 1850s-1860s.
12°, contemporary blue quarter calf over marbled boards (some wear),
smooth spine (faded, nicked at head) with gilt fillets and lettering,
marbled endleaves. Some browning and scattered foxing. In good
condition. 486 pp., with 20 wood-engravings scattered in text. $50.00

Later French translation of Stewart’s popular work on the care of horses, first pub-
lished as The Stable Book, with later editions appearing under the title, Stable Economy. It
includes illustrations of stable equipment, bridles, horseshoes, etc. Other French editions
appeared in 1859, 1860, 1861, 1868, and 1883.

* Not located in NUC. OCLC: This edition not located.
With Plates Engraved by Herman Panels After Paintings by Velazquez

150. TAPIA Y ROBLES, Juan Antonio de. Ilustracion del renombre de Grande. Principio, grandeza, y etimologia. Pontifices, santos, emperadores, reyes, i varones ilustres, que le merecieron en la voz publica de los hombres. Al Catolico D. Felipe Quarto, el Grande, Rei de las Españas, &c. Madrid: en la Imprenta de Francisco Martinez, 1638. 4°, contemporary limp vellum (inner front hinge weak, lacks ties and front free endleaf), pastedown endleaves taken from the text of an earlier work, vertical manuscript title on spine. Two finely engraved plates. Eighteen engraved half-length portraits in text at the beginning of eulogies II through XIX. Double-ruled woodcut border throughout. Woodcut initials. Nine woodcut tailpieces. Some light toning. Overall in fine condition. Two plates with finely engraved portraits (the Conde Duque de Olivares [the dedicatee] and Philip IV of Spain), (6), 100 ll. [i.e., 102, with 96-97 bis]; quire Bb, of 2 ll., bound after quire Cc, which ends with the colophon. Leaf 87 incorrectly numbered 7. $9,000.00

FIRST EDITION. The eighteen engraved half-length portraits are all dated 1637 and signed by Pedro Perete (or Perrete, d. 1639). Son and pupil of Pieter Perret (b. Antwerp 1555; d. Madrid c. 1625), the younger Perete was one of the second generation of Flemish engravers working in Spain.

The portrait of the Conde Duque de Olivares, bearing the motto “Sicut oliva fructifera” instead of his name, is signed “Ex Archetypo Velazquez. Herman Panneels f. Matriti 1638”. The portrait of Philip IV was also executed in 1638 by Panneels, after a painting by Diego Velázquez. Panneels, born in Antwerp (fl. Madrid 1638-50), is considered one of the best engravers in seventeenth-century Spain.

The first eulogy, much longer than the others (ll. 7-18), is about King Philip IV. The others are of popes and saints (Leo I, St. Gregory I, Nicolas I, St. Basil), a philosopher (Albertus Magnus), ancient Roman and Holy Roman Emperors (Constantine the Great, Theodosius I, Leo I, Charles I, Otto I), military heroes of antiquity (Alexander the Great, Pompey the Great), a king of France (Clovis), Spanish kings (Don Alonso III, King of Oviedo; Don Sancho IV, King of Navarra; Don Fernando I, King of Castile and Leon and Emperor of Spain; Don Pedro III, King of Aragon), and a modern military hero (Gonzalo Fernandez de Cordova, el Grande Capitan).

* Palau 327462: calling for only 7 preliminary leaves, including the 2 full-page portraits. Salvá 3520: calling for only one full-page portrait and (6), 100 leaves. Heredia 3510. Not located in García Melero, Bibliografía de la pintura española. On Pedro Perete, see García Vega, El grabado del libro español I, 86, 87, 89, 274, and II, 353-4: without mention of this work. NUC: CU, NNH. OCLC: 45480558 (University of Miami, Getty Research Institute, National Library of Scotland); 504469458 (British Library); 27832380 (University of Kansas, University of Arizona, National Art Library-Victoria and Albert Museum); 475075089 (Danish Union Catalogue and Danish National Bibliography); 254268814 (Staatsbibliothek zu Berlin-Preussischer Kulturbesitz); 5280370 (Biblioteca Nacional de Chile, appears to be incomplete, with only 5 preliminary leaves); 645012947 (Universidad de Salamanca); 459208941 (Bibliothèque nationale de France); 434055850 (Biblioteca Nacional de España). CCPBE locates fourteen copies, two of which lack the plates. Rebiun repeats two locations and adds three others. Copac repeats British Library, Victoria & Albert, and National Library of Scotland, and adds Oxford University. Not located in Hollis or Orbis.
Important Work on Spanish Paleography

151. TERREROS Y PANO, Esteban de. *Paleografía española: que contiene todos los modos conocidos, que ha habido de escribir en España, desde su principio, y fundacion, hasta el presente, á fin de facilitar el registro de los Archivos, y lectura de los manuscritos, y pertenencias de cada particular; juntamente con una historia sucinta del idioma comun de Castilla, y demás lenguas, ó dialectos, que se conocen como propios en estos Reynos: substituida en la obra del Espectaculo de la naturaleza, en vez de la paleografía Francesa....* Madrid: En la Oficina de Joaquin Ibarra, 1758. 4°, contemporary limp vellum (lower cover slightly chewed at outer and upper edges; some soiling and other minor wear; lacking rear pastedown endleaf), horizontal manuscript title on spine. Eighteen engraved plates (one folding). Occasional foxing, mostly very light, a few leaves with soiling and minor stains. Very small repairs at lower blank margin of title page and following leaf. On the whole in good, perhaps slightly better than good, sound condition. Bookplate of Luis Bardón. Armorial Bookplate of Clado Ribeiro de Lessa. (2 ll.), 160 pp., 18 engraved plates.

$1,200.00

FIRST EDITION. *Paleografía española* opens with a brief history of the languages spoken and written in Spain before the Roman occupation, then Latin, and then Castilian Spanish, focusing on orthographic changes that occurred under Moorish domination. Subsequent chapters are organized in reverse chronological order, mostly by century; each is accompanied by plates that contain numerous examples of the different scripts. For example, the plate for the fifteenth century illustrates a letter written in letra cortesana by the Catholic Queen D. Isabel to D. Gomez Manrique, Corregidor de Toledo; a transcription is given on pp. 36-37. In the chapter on the thirteenth century, Plate 8 illustrates the beginning of the prologue to the *Cantigas de Santa María* by D. Alfonso X el Sabio, including music written in neume notation (transcription pp. 71-73). The chapter on the twelfth and thirteenth centuries illustrates letra Galicana or letra Francesa, which Terreros y Pando describes as a “universal” script of this time period (p. 103 and Plate 13). He notes that letra Longobardica or Lombarda was used frequently in Italy, and that gothic script was incorrectly believed to be the same as Longobardicos (p. 104). This argument is supported with examples of papal bulls Pope Urban II, written in Letra Francesa and Lombarda (p. 104).

The final section of the work (pp. 142-158) is on the writing of the Arab and Jewish peoples in Spain. Plate 18 illustrates examples of thirteenth-century Arabic writing, with transcription and Spanish translation. Styles include caracteres Asiaticos and caracteres Cuficos (or Africanos), which are frequently found in Spain, at buildings such as the older sections of the Patio Principal del Colegio, antes Casa Profesa, de la Compañía de Jesús de Toledo. The Hebrew writing is limited to two examples on Plate 18 (see also pp. 155-6)—Rabbinical cursive and quadrado—which can be found inscribed on buildings such as the Synagogue of Toledo.


FIRST and ONLY EDITION. The story of the greatest circus attraction of the nineteenth century, written by an employee of P.T. Barnum. Tom Thumb’s tour takes him across the United States and then across the Pacific to Asia, Australia, Europe and Africa. Of the 21 illustrations, half are of India and Ceylon; others include Australian aborigines, China, Japan and Egypt.


Second edition, following one by the same publisher in 1879. It is notable for including the first rules in Swedish for football. Törngren, a gymnastics instructor, visited England and studied ball games there; the rules for “football” as he set them out were a mix of soccer and rugby. His rules did not come into wide use, being supplanted by the rules set in 1885 by Göteborgs BK and clubs in Stockholm and Visby.

The illustrations in *Fria Lekar* include numerous ball games (including a form of baseball or cricket), lawn tennis, a javelin toss, and archery.

* OCLC: 12026310 (University of North Carolina-Greensboro, Wellcome Library); 474609358 and 761534611 (both Danish Union Catalogue and Danish National Library); 750488237 (Union Catalogue of Polish Libraries); 185515521 (National Library of Sweden).
Finest Spanish Baroque Festival Book, with Emblems

*154. TORRE FARFAN, Fernando de la. *Fiestas de la S. Iglesia Metropolitana, y Patriarcal de Sevilla, al Nuevo culto del Señor Rey S. Fernando el Tercero de Castilla y de Leon* .... Seville: En Casa de la Viuda de Nicolas Rodriguez, 1671. Folio (31.2 x 21.2 cm.), contemporary vellum (slightly soiled, repaired, recased, new endleaves). Total of 20 engravings, some folding, many with emblems (see below). Double-rule borders on each page, with ample margins. Crisp and clean, but the plate showing the Giralda with repairs, a bit crude, at upper portion at the fold, affecting the sky. Overall in good condition. (4 ll.), 343 pp., engraved title, 2 engraved portraits, 9 large folding engravings, 9 folio-size engravings. $18,000.00

First and only edition of the finest Spanish festival book of the seventeenth century. Hofer described it as “The best illustrated Iberian book, by all odds, contained in the Harvard Collection.” It records the festivities connected with the canonization of D. Fernando III, for which elaborate decorations were made at the Cathedral of Seville, some of them by the important Sevillan artist Juan de Valdés Leal.

The portrait of D. Fernando III was engraved from a design by Murillo. The title-page and the portrait of D. Carlos II are after Francisco Herrera. The large plates show several aspects of the exterior of the Cathedral of Seville, decorated for the occasion, as well as the main doorway, the high altar, etc. The smaller engravings, each divided into 4 sections, show emblems and devices. One of these was engraved by Lucas Baldes, age 11 (“Lucas Baldes F. de edad de 11 A’s”). The plates were designed by Murillo and Velázquez, and engraved by Matías Arteaga.

Fernando III (1199-1252) reigned as King of Castile from 1217, King of León from 1230, and King of Galicia from 1231, securing the permanent union of the crowns of Castile and León. He annexed Seville and Córdoba back to Spain—the most substantial territorial gains to that point in the Reconquista. Fernando died in Seville and was buried in the cathedral there by his son and successor, D. Alfonso X (el Sabio). He lies in a gold-and-crystal casket through which his face can still be seen. Fernando III was canonized in 1671 by Pope Clement X, and has since been known as Fernando el Santo, San Fernando, or San Fernando Rey.

Early, Mimeographed Works
By One of Portugal’s Most Noted Caricaturists

155. VALENÇA, Francisco. O Garonga. 6 non-consecutive issues. 6 issues.
Lisbon: n.pr., 1897-1898. 8°, unbound. Mimeographed. Profusely illustrated by Valença, with some hand-coloring. All text reproduced from Valença’s manuscript words. Occasional light spotting or smearing of the printing, but generally fine condition. See details below.

6 issues. $400.00

FIRST and ONLY EDITIONS. Six different issues of some of Valença’s earliest published works, run off on a mimeograph machine. The earliest work by Valença listed in the Grande enciclopédia is O Chinelo, 1900. This collection of O Garonga has anno 1, n° 5 (25 October 1897, 8 pp.); anno 1, n° 6 (1 January 1898, 8 pp.); anno 2, n° 7 (10 January 1898, 8 pp.); anno 2, n° 8 (10 April 1898, 4 pp.); anno 2, n° 9 (25 April 1898, 4 pp.); anno 2, n° 10 (25 May 1898, 4 pp.).

Francisco Valença (1882-1962) was perhaps the most important twentieth-century Portuguese caricaturist. The article on him in the Grande enciclopédia portuguesa e brasileira notes that Valença was renowned in Portugal and abroad, comparing him to Bordalo Pinheiro, one of the geniuses of the art of caricature: “Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, como também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades...”

Valença began his career in 1900, as director of O Chinelo, which he founded with André Brun and writer Carlos Simões. Valença also founded Saldo cómico (1902); Varões assinalados (1909-1911)—winner of the “Grand Prix” in the Rio de Janeiro exposition of 1922-1923; and O Moscardo (1913). His work appeared in the following newspapers, journals, and reviews: A Comédia portuguesa (1902); Brasil-Portugal (1902-1909); Suplemento humorístico do Século (1904-1908); Novidades (1907); Ilustração portuguesa (1906-1920); Tiro e sport (1906-1911); Arte musical (1907-1908); Alma nacional (1910); A Sátira (1911); Eco artístico (1914-1915); O teatro (1922-1923); Diário de notícias (the New York Times of Portugal; 1919-1924, 1930); O Mundo (1918-1924); Eco Artístico (1914-1915); De Teatro (1922-1923); República (1918); Ilustração (1926); Sempre fixe (for 30 years, starting in 1926); Alma nova (1922-1925). Portucalé (Porto, 1930). He was artistic director of the weekly O Espectro (1925). Abroad, his work appeared in Rire (Paris), Boletin Fermé (Barcelona), and many newspapers and reviews in Rio de Janeiro.

Together with Carlos Simões, Valença produced the Catálogo cómico, with send-ups of works by Portugal’s serious artists shown in the Exposição de Belas Artes in 1914-1919, 1922-1923 and 1924.


Original examples of Valença’s work are in the collections of the Museu de Arte Contemporânea, Lisbon; the Museu de Bragança; the Museu Municipal, Porto; the Museu Soares dos Reis, Porto; and the Getty Research Institute.

* See Grande enciclopédia XXXIII, 880 and Pamplona, Dicionário de pintores e escultores portugueses V, 310. Not in Rafael and Santos, Jornais e revistas portugueses do século XIX. OCLC: Not located in OCLC; cf. 80025443 (Getty), which mentions O Garonga, along with other works in their Valença archive. Not located in Porbase. Not located in Copac.
Caricatures of Paintings in the 1902 Lisbon “Salon”:
Very Early Work by One of Portugal’s Leading Caricaturists

156. VALENÇA, Francisco. Salão comico. Caricaturas de F. Valença, 1902. Lisbon: Lith. de Portugal, 1902. Oblong 8°, original illustrated wrappers (very light toning and minor chipping), stapled. Illustrated throughout with line drawings. Overall in very good condition. (6 ll.) $400.00

FIRST and ONLY EDITION. Clever caricatures of paintings exhibited in the Lisbon Salon of 1902: a fascinating prequel to the series Catálogo comico da Exposição de Belas-Artes, which Valença and Carlos Simões published from 1914-1919 and 1923-1924. Valença was only 20 years old at the time, and had begun his career barely 2 years earlier, as director of O Chinelo with Simões and André Brun. The final page includes heads of 9 “Visitantes e exposidores.” The brief captions are not attributed to an author. Francisco Valença (1882-1962) was perhaps the most important twentieth-century Portuguese caricaturist. The article on him in the Grande enciclopédia portuguesa e brasileira notes that Valença was renowned in Portugal and abroad, comparing him to Bordalo Pinheiro, one of the geniuses of the art of caricature: “Durante toda a sua vida tem constantemente enriquecido com os seus desenhos não só inúmeras páginas da grande maioria dos jornais e revistas de Portugal, como também de França, de Espanha e do Brasil. É, tanto pela extensão da sua obra, como pela sua intenção artística e social, um dos maiores caricaturistas portugueses depois de Rafael Bordalo Pinheiro, com o qual tem grandes afinidades....”

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Original examples of Valença’s work are in the collections of the Museu de Arte Contemporânea, Lisbon; the Museu de Bragança; the Museu Municipal, Porto; the Museu Soares dos Reis, Porto; and the Getty Research Institute.

* See Grande enciclopedia XXXIII, 880 and Pamplona, Diccionario de pintores e escultores portugueses V, 310. OCLC: Not located in OCLC; cf. 173701456, the Catálogo comico (Getty Research Institute, listing 1914-1916). Not located in Porbase. Not located in Copac.
157. VALENÇA, José Miguel João de Portugal, Marques de. *Vida do Infante D. Luiz.* Lisbon: Antonio Isidoro da Fonseca, 1735. 4°, contemporary calf (chafed and worn at extremities, chipped at head of spine), spine gilt with raised bands in 7 compartments, black lettering-piece in second compartment from head, paper tag at foot of spine. Engraved arms on title, 2 engraved vignettes and initials at head of dedication and text, portrait of the Infante engraved by Debrie. Occasional light stains, pencil annotations. (29 ll.), 196 pp. $800.00

FIRST EDITION.


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Jesuit Chronicle—A Fundamental Work for the Early History of Brazil

*158. VASCONCELLOS, P. Simão de, S.J. *Chronica da Companhia de Jesu do Estado do Brasil ....* Lisbon: Na Officina de Henrique Valente de Oliveira, Impressor delRey, 1663. Folio (34.9 x 24.7 cm.), modern period crimson morocco (lower half of front joint cracked and repaired, minor wear and rubbing to corners, head of spine, raised bands), richly gilt-tooled on both covers, spine richly gilt with raised bands in six compartments, inner dentelles gilt, marbled endleaves, text block edges sprinkled red and brown (from a contemporary binding). Printed in 2 columns, with double-rule border between columns and around edges. Repair to outer margin of final leaf and about 12 x 3 cm. to leaf Aa4. Light dampstains at lower margins of final 22 leaves. Minor, light soiling to engraved and printed title pages. Internally close to fine; overall in very good condition. Old, unidentified floral embossed stamp in outer margins of both title pages. Engraved title-page, (6 ll.), 188 pp. [lacking pp. 179-184, as in all known copies], 528 pp., (6 ll.). $35,000.00

FIRST EDITION. Borba de Moraes comments, “The *Chronica* is considered by Portuguese bibliophiles to be a typographical masterpiece .... The frontispiece engraved by A. Clauwet is missing in many copies. The *Chronica* is a fundamental book concerning the history of Brazil, and contains the first printing of P. José de Anchieta’s poem to the Blessed Virgin Mary. It is rare today.” Borba also points out that most copies have rather narrow margins, cut close to the border. In this copy the upper margins extend as much as 2 cm. beyond the border, the outer ones can be almost 2 cm., while the lower margins are sometimes almost 2.5 cm.; the overall size of the pages is 33.3 x 23.7 cm.

After the work had been printed, Father Jacinto de Magistris pointed out a passage in the section “Noticias antecedentes, curiosas, e necessarias” in which Vasconcellos speculated that the earthly paradise was located in Portuguese America. The ten copies that had been distributed were hastily recalled, and pages 179-184, containing this possible heresy, were excised. In this copy they are missing, as in all other copies known.

At the end of the volume (pp. 481-528) is the first appearance in print of Father José de Anchieta’s 5,786-verse neo-Latin poem *De beata Virgine Dei matre Maria.* Anchieta, “the
Apostle of Brazil,” vowed to write a poem on the Virgin’s life while negotiating with the Tamoyos at Iperoig, in order to keep himself from being tempted by Indian women. Since he had no paper or writing instruments, the story goes, he traced the verses on the sand and memorized what he had written each day. The poem was subsequently printed in Vasconcellos’ *Vida do venerável Padre Joseph de Anchieta*, Lisbon 1672, and many times thereafter.

The beautiful engraved frontispiece, by A. Clouwet of Antwerp, shows a ship with sails unfurled, representing the Society of Jesus; several Jesuits can be seen aboard the vessel. The border of the engraving incorporates Brazilian flora and fauna, such as monkeys and a crocodile.

Vasconcellos (1597-1671), a native of Porto, grew up in Brazil and entered the Jesuit order at Bahia in 1616. He accompanied Father António Vieira to Lisbon in 1641 and served as Jesuit Provincial in Brazil, which gave him access to a great deal of primary material. He died in Rio de Janeiro.


**Punishments for Apostasy, Murder, Exposing Infants, Incest, Arson, Lèse Majesté, Parricide, Rape, Grave-Robbing, Sodomy, Simony, Gambling, Usury …**

159. VELAY ACUÑA, Juan. *Tractatus de poenis delictorum, quem Salmanticae auditoribus suis dictabat Licentiatus Don Ioannes Vela & Acuña diu Bartholomaei collega & cathedrae Voluminis publico stipendio praefectus. Ad D. Franciscum Gasca Salazar. Salmanticensis Academiae Cancellarium regisque consiliarium &c. Prima editio.* Salamanca: Didacus à Cussio expensis Martini Perez bibliopolae [i.e., Diego Cussio for Martín Pérez, bookseller], 1596. 4°, old (late seventeenth-century or early eighteenth-century?) mottled sheep (very worn), spine gilt with raised bands in five compartments, crimson leather lettering piece in second compartment from head, gilt letter, text-block edges sprinkled red. Woodcut of Madonna and Child, seated and crowned by two angels, on title-page. Interesting woodcut initials with busts behind the letters. Typographical
headpiece. Woodcut tailpiece. Last 3 leaves crudely reinforced at fore-edge, without loss of text. Some dampstains. Overall in good condition. Scored ink signature, ink pen trials, and some soiling on title. Numerous contemporary marginal notes in ink, some quite extensive (a few slightly cropped). (4 ll.), 199 pp. $900.00

FIRST EDITION. It includes chapters on punishments for apostasy, murder, blasphemy, exposing an infant, heresy, incest, arson, trespassing, lèse majesté, parricide, rape, graverobbing, sodomy, simony, gambling, usury, and much more.

A second edition, augmented by the treatise Modus seu ordo procedendi in causis criminalibus, was published in Salamanca, 1603.

* Ruiz Fidalgo, La imprenta en Salamanca 1439. Palau 286424 (citing only “Salazar, De Poenis Delictorum, Salmanticae, 1596, without locating any copy and without reference to any copy sold); 356868 (misprinting the date as 1956; citing the copy in Madrid, Biblioteca Nacional, and one copy sold in 1926). Nicolau Antonio, Nova, II, 408. Catálogo colectivo V503: locating 8 copies in Spain; V502, the same title printed at Salamanca by Didacus aCssio, 1569, is probably an error for 1596 (copy at Salamanca only; significantly, no 1569 edition is cited by Ruiz Fidalgo). Not in Adams. Not in BL Pre-1601 Spanish STC (1989). Not in HSA. Not in Salvá or Heredia. NUC: MIU-L, MH-L. Not located in Melvyl, which lists a single copy of the 1603 edition at UCB.

160. VIDALIN, Felix. Pratique des irrigations en France et en Algérie .... Paris: Librairie Agricole de la Maison Rustique, 1874. Bibliothèque du Cultivateur. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Internally fine; overall in very good condition. xxiv, 155 pp., numerous wood-engravings in the text; LACKING final 36 pp. $20.00

FIRST EDITION of this detailed handbook on finding and managing sources of water, preparing soil for irrigation, and procedures for irrigation, with numerous diagrams of pipes, reservoirs, etc. Other editions appeared in 1883, 1890, and 1902.

* NUC: IU, NN.

Includes a Map of the Bridge of Esseck (Osijek, Croatia)
Under Attack by the Imperial Army

in good to very good condition. 12 pp., 1 folding engraved map (30 x 38.5 cm.) signed “Duarte fecit.” $900.00

FIRST and ONLY EDITION of this compendium of reports regarding the latest news from the front lines of the war with the Ottoman Empire, as well as events in Venice, Greece, and Dalmatia.

The Imperial army was facing the Turks at the border of modern Croatia and Hungary; among the events mentioned are the withdrawal of the Polish army to its headquarters, the loss of the fortresses of Sicklosch and Darda, and the attack on the Bridge of Esseck (Osijek) by the Imperial Army. The map depicts the bridge, the fortresses guarding either end, and the surrounding area, including two branches of the Darva River. The 8-kilometer-long wooden bridge at Osijek, built by Suleiman the Magnificent in 1566, was considered one of the wonders of the world. Osijek, in modern Croatia near the Hungarian border, became a Habsburg dominion on 29 September 1687, soon after the Imperial army decisively defeated the Turks at the Battle of Mohács (12 August 1687). Two commanders of the Imperial Army are mentioned: Charles, Duke of Lorraine, and Louis of Baden-Baden, Elector of Bavaria and Margrave.

We suspect that this account was compiled slightly before the Battle of Mohacs, a crushing defeat for the Ottoman Empire. Although the locations mentioned are near Mohacs, and the bridge at Osijek played an important role in the battle, the descriptions seem to be of several skirmishes rather than a single battle. Also, a rumor is reported that Sultan Mehmed IV had been garrotted, and his younger brother Suleiman II had succeeded him. Suleiman did ascend to the throne in 1687, but Mehmed was not murdered, merely imprisoned. The Battle of Mohács occurred soon after Suleiman’s ascension.

Aside from events that occurred around Osijek and Darda, the account mentions Cossacks, emissaries from Muscovy, and the Crimean Tartars. From Venice comes news of victories in the Morea (Peloponnesian Peninsula) and fireworks planned in the Castello neighborhood to celebrate a change of rule in Naples.

* Arouca 8327. Coimbra, Miscelâneas 7200. Palha 4088. Not in Innocêncio, who lists numerous other relações on the activities of the Liga Sagrada (cf. XVIII, 242-3). Not located in Xavier da Cunha, Impressões Deslandesianas. On the engraver, see Soares, História da gravura artística em Portugal I, 243-4; this work is not mentioned. NUC: MH. OCLC: 62503783 (Houghton Library); 80290219 (Houghton Library); 164847390 (Bayerische Staatsbibliothek); 78959228 (location not cited). Porbase locates a single copy, at the Biblioteca Central da Marinha. Not located in Copac.

**Horned Animals**

162. VILLEROY, Félix. Manuel de l’éleveur de bêtes a cornes, par .... Sixième édition. Paris: Librairie Agricole de la Maison Rustique, 1873. 12°, contemporary purple quarter calf over marbled boards (minor binding wear), smooth spine (faded) with gilt fillets and lettering, marbled endleaves. Light browning. In very good condition. (2 ll.), 308 pp., profusely illustrated with wood-engravings. $40.00

Sixth edition of this handbook on raising horned animals, including dairy cows and other cattle. Included: choosing livestock, breeding, stables, care and feeding, fattening, reproduction, manure, castration, yoking, illnesses, sale and purchase, and relevant laws (1838-1850). The profuse illustrations show all types of horned animals, details of
anatomy, and equipment for their care and feeding. The work went through at least 15 editions from 1844 to 1887.

* Not located in NUC.

Celebrates the 100th Anniversary of the School of Surgery in Porto


FIRST and ONLY EDITION. Organized in honor of the hundredth anniversary of the Régia Escola de Cirurgia do Porto, the exhibition included professional diplomas, iconography, popular medicine, surgery, autographs, medals, indumentaria, portraits, caricatures, photographs, pharmaceutical items, and bibliography.


Important, Early, Profusely and Lavishly Illustrated

Early Contribution to Clockmaking Literature

164. ZERELLA Y YCOAGA, Manuel de. *Tratado general y matemático de reloxería, que comprende el modo de hacer reloxes de todas clases, y el de saberlos componer y arreglar por difíciles que sean ....* Madrid: Imprenta Real, 1789. Small folio (26.3 x 18.5 cm.), recent full antique crimson morocco, spine richly gilt with raised bands in six compartments, dark green morocco lettering piece, gilt letter, wide gilt border on covers, inner dentelles gilt, marbled endleaves, text-block edges rouged. Half-title has some soiling and spotting; minor soiling in margins of title-page; rubric in outer margin of each recto; light dampstains on final 5 plates and blank verso of last plate. Still, in fine condition.
Two different early signatures in blank margins of plates 21 and 22. Contemporary ink rubric in outer blank margin of each leaf recto, with the exception of the half title and title page, as well as in the outer blank margin recto of each plate. (3 ll.), xiv, 408 [i.e. 406] pp., 22 folding engraved plates. The pagination skips from 113 [leaf P1 recto] to 116 [leaf P1 verso]. There is no loss of text. $16,000.00

FIRST EDITION, FIRST ISSUE of this early Spanish contribution to clock-making literature. A second issue with a new title page appeared in 1791, and there is a facsimile reprint, Valencia 1986. The plates, engraved by José Giraldo y García after designs by Zerella, depict clocks, plans for their construction, and their machinery. “The book is original work and shows several novel constructions, including a two-wheel clock .... The drawings are beautifully executed” (Baillie). Relatively few original works by Spaniards devoted wholly to clock-making had been published in Spain before this time; this appears to be the most heavily illustrated, and therefore probably the most useful. The earliest work in Basanta Campos that deals with mechanical clocks seems to be Manuel del Río’s *Arte de reloxes*, 1759, with 13 plates, which Baillie describes as “very comprehensive in subject matter, but quite inadequate in detail.” Penna’s *Compendio util*, 1760, was apparently not illustrated, and Pedro Marechal’s *L’arte de conservar y arreglar los reloxes*, 1767, was an unacknowledged translation of Berthoud, with all the plates omitted.

Zerella y Ycoaga describes how to make all sorts of watches, including pocket watches, clocks for the home and carriage, clocks to use at night and calendar clocks with pendulums. He gives details of their working parts and instructions for common repairs. The plates corresponding to this section show the gears and how they fit together, and various clock faces (showing seconds, minutes, hours, months, phases of the moon, etc.). The second section of the work (beginning on p. 191) contains the mathematical, geometrical, geographical and mechanical theory necessary for clock-makers. At the end (pp. 386-93) is a brief chapter on constructing music boxes, illustrated by the final plate. The *Tratado* appeared again, essentially unchanged, at Madrid, 1791.

Zerella y Ycoaga, clockmaker to Ferdinand VI, studied at Geneva and came to Spain hoping to establish an Escuela de Relojeria and a factory that would compete with those of France and England. Chapter XXIX of the first part was obviously written with that in mind: “Modo de hacer un relox de bolsillo y de sala, mejor que en Francia ni en Inglaterra .... ”

TRATADO
GENERAL Y MATEMÁTICO
DE RELOXERÍA,

QUE COMPRENDE

SE ÁBRE SE MUESTRAN DE FORMA CLARA,
Y SE EN Cktion Toda Y Ampliada
Por Diversos Que Añad.

AÑADIDO

SE EN Cuestiones Nuestro Real Estudio,
Como son

Astronomía, Alegría, Geografía, Uso y Obras:

Antermón, Conclusión, Pueca, Seguimiento,
Navega y Naveg.

Pendido para poner a Fondo el Noble Arte de la Reloxería

SU AUTOR

D. MANUEL DE TZECELLI Y POLOCA,
Secretario de la Cámara de S. M. (que Dios guarde), encargado en
Gobernador de uno de los Reyes D. P. Fernández Pte., el incultura
en los Reales Subsidios Marítimos y Navegación.

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